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present an exhibition of works by living masters of realism.

September 16 - October 1, 2017





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Alex Callaway
Leslie Fornalik
Zoey Frank
Stephen Jesic
David Gluck
Amanda Greive
Steve Levin

and many others...



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SEPTEMBER 2017 / MONTHLY

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FDITOR'S LETTER



Festive Fall

ow! What a summer it was! We are quite pleased with what we are hearing from galleries, artists, auctions and art fairs from Cape Cod to the Hamptons, Aspen to Santa Fe. The art market has shifted into high gear and sales are taking place across the country. We've heard many galleries tell us that it was their best summer for quite some time and now this optimism is switching from summer to fall.

While summer is about all the wonderful destinations across the country, the fall sees the market switch to the cities. To places like New York, Boston, San Francisco, Los Angeles, Chicago and Dallas. The New York season, after a long summer break, comes back in full force for September, October and November, with a full schedule of gallery shows, museum exhibitions and, of course, art fairs,

As always, we are sifting through all the material out there to offer you only the best and most talked-about exhibitions each month. With our gallery previews, our collector focuses and our art fair previews, you will be sure to be informed of all the major events happening each month from now until the end of the year. We will find the quality for you. All you need to do is to subscribe, read, enjoy and, of course, then purchase your favorites!



P.S. Have you purchased anything lately out of the pages of our magazine? We love to hear these stories. Feel free to send them to me at editor@americanartcollector.com.





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AmericanArt Collector



ON THE COVER

Kenton Nelson, For Industry's Sake, oil on canvas, 60 x 60". Available at Gerald Peters Gallery, New York NY

ASHLEY ANNE CLARK

TIMOTHY LOTTON



A. Clark, "Fox Family with Butterflies," 24 x 20", Mixed Media on Panel



T. Lotton, "Black & White Leaf and Vine Bowl," 4.5 x 5.5", Blown Glass



A. Clark, "Red Fox and the Moon," 8 x 10", Mixed Media on Panel



T. Lotton, "Mango Tulip Vase," 10 x 6.5", Blown Glass



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PAUL SCHULENBURG

SEPTEMBER, 2017



The Transfer of the Transfer o

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CHRISTOPHER STOTT

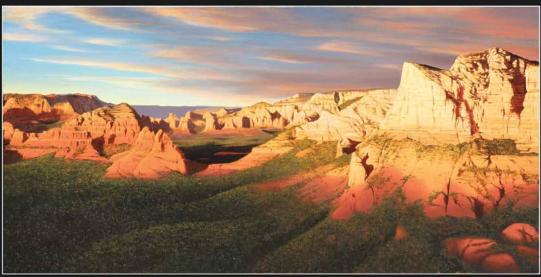
OCTOBER, 2017



DEADY SANKED NO THE THORY

Alexander Volkov

A Moment In Time



Night Flight Over Sedona Red Rocks

Oil on Linen 24" x 48"

ARTIST RECEPTIONS:

FRIDAY SEPTEMBER 15TH - SATURDAY SEPTEMBER16TH

AT Marcus Ashley Fine Art Gallery

4000 Lake Tahoe Blvd, Suite 23 South Lake Tahoe California 96150 tel 530 544 4278 www.marcusashley.com

FRIDAY OCTOBER 6TH - MONDAY OCTOBER 9TH

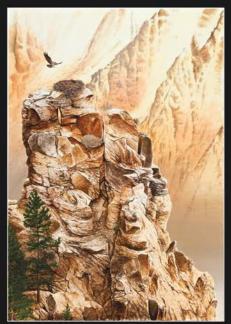
AT Robert Paul Galleries

394 MOUNTAIN ROAD, STOWE VT 05672 TEL 800 873 3791 WWW.ROBERTPAULGALLERIES.COM

FRIDAY OCTOBER 13TH - SUNDAY OCTOBER 15TH

AT Exposures International Gallery Of Fine Art

561 State Route 179 Sedona, Arizona 86336 Tel 928 282 1125 or 877 278 7483 www.exposuresfineart.com



Born Free

Oil on Linen 42" x 29"

KENTON NELSON

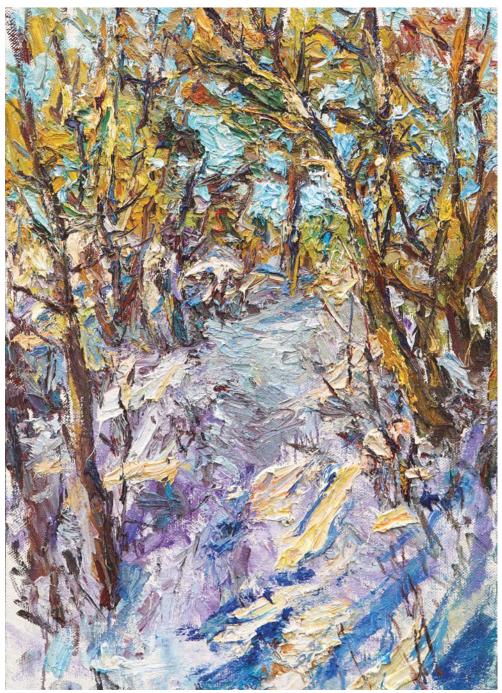


Kenton Nelson, For Industry's Sake, 2017, oil on canvas, 60 x 60 inches. © 2017 courtesy Peters Projects

NEW WORK | SEPTEMBER 14 - OCTOBER 14, 2017

CURATED BY EILEEN BRAZIEL
FOR INQUIRIES: EILEEN@PETERSPROJECTS.COM





Winter Evening • 31.5 x 21.5 • Oil

Ulrich Gleiter

The Seasons: Solo Exhibition



Heavy Snow In Karelia • 29.5 x 23.5 • Oil



Southern Landscape (Sunset In The Caucasus) • 20 x 31.5 • Oil



In Italy By Night • 9 x 13.5 • Oil

September 15th through September 30th

Opening Reception: September 15, 7-10pm



18th Annual National Juried Exhibition

September 28th - October 29th, 2017





Opening Reception and Presentation of Awards
Thursday, September 28th - 5-9pm
Montgomery-Lee Fine Art, 608 Main Street, Park City, Utah



Albert Handell Demo Friday, September 29th - 6-8pm

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Artist memberships are open to American Impressionist artists who are legal United States residents, or US citizens living abroad. Supporting memberships are open to anyone who would like to support our mission of promoting the genre of American Impressionism. AIS is a 501(c)(3) non profit organization. Contributions to AIS are tax deductible. For online show preview, complete list of sponsors and events visit AmericanImpressionistSociety.org.

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Peter Quidley

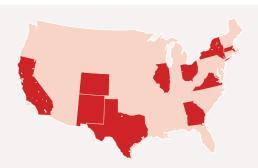
Turbulence II 24x36" oil/panel



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NEW YORK

- · Bridgehampton
- New York
- Northport

Santa Fe, NM WOLF KAHN

Light and color

Boston, MA THOMAS DARSNEY

Fabric and flesh

102

Santa Fe, NM

ERIC CURRIER Fight like a girl

Roswell, GA JOSEF KOTE Sunny days

106

San Diego, CA **ERIN HANSON** Super bloom

New York, NY

BRUCE BRAINARD Contemplative vistas

Denver, CO ULRICH GLEITER The seasons

Bridgehampton, NY ARMANDO VALERO

Flow of movement



114

Chicago, IL **ASHLEY ANNE** CLARK

Creatures of the night

Santa Fe, NM

DAVID SANTIAGO Zodiac

Plano, TX STEPHEN ZHANG Human nature

122

Cincinnati, OH MARYBETH KARAUS & DAVID MUELLER

Timing is everything

Northport, NY DIVERSE TRIO Three solo exhibitions

Culver City, CA TECHNICALLY SKILLED ARC Masters

128

Orleans, MA OUT TO SEA

Coastal paintings

Orleans, MA

CAPE COD WATERWAYS Celebration of water

Alexandria, VA VALERIO D'OSPINA & GREG GANDY Architectural forms

SPECIAL SECTIONS

BIRDS IN ART

40



PRESERVING PLACES Collector's Focus: Landscapes 62

THE ART LOVER'S GUIDE TO THE PACIFIC NORTHWEST

PLEIN AIR ARTISTS COLORADO'S 21ST ANNUAL NATIONAL JURIED FINE ART **EXHIBITION & SALE**

FFATURES

BRENTWOOD MODERNISM

42

KENTON NELSON: IDYLLIC SCENES By John O'Hern

50



ZARIA FORMAN: RECORDING BEAUTY By John O'Hern

56

DEPARTMENTS

ART NEWS 30 CALENDAR 38 ARTIST FOCUS PAGES 133

CAPTURING THE LANDSCAPE WITH EXPRESSIVE REALISM

"My aspiration is to create a painting that the viewer wants to walk into and lose themselves in the moment..." Roger Dale Brown



Rising Storm 36x36 oil on linen

BOOK
"A Passion for Painting"

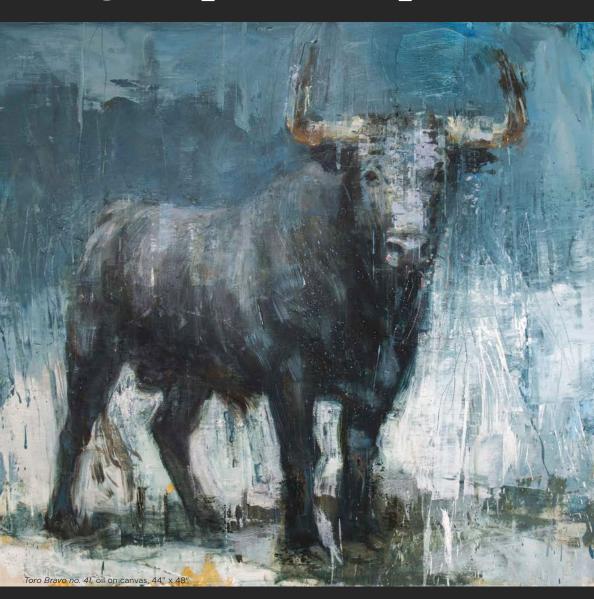
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"Organizing and Paint the Woodland Interior Landscape"

Available through www.rogerdalebrown.com in the *River Valley Studio Store*



Joseph Adolphe



SIRONA FINE ART

BARBARA FRACCHIA ART STUDIO



Flying Geese

40 x 30" Oil on Canvas

A GREAT DAY FOR FLYING. MID SUMMER IN THE CALIFORNIA INLANDS CAPTURES THESE WILD GEESE IN FLIGHT.

WEST WIND FINE ART

AUTUMN 2017 MESSENGERS OF JOY ARTIST'S RECEPTION OCTOBER 7, 2017 5:30–8:00 PM

SCOTT BURDICK



The Dream of Flying, Oil 18 x 24

RICHARD SCHMID



Aspen Grove, Oil 22 x 18, Featured in Alla Prima II

Stephanie Birdsall



Lemons, Oil 10 x 12

KATHY ANDERSON



Chickadee and Winterberry, Oil 10 x 12

Daniel J. Keys



Summer Composition, Oil 24×36

Susan Lyon



Peonies, Oil 12 x 12

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TONAL IMPRESSIONS



Morgan Samuel Price, Basking in the Sun, oil on canvas, 24" x 30"



Hal DeWaltoff, Peonies on the Move, oil on panel, 9" x 12"



Bill Farnsworth, Nautical Design II, oil on panel, 12" x 16'

BILL FARNSWORTH • MORGAN SAMUEL PRICE HAI DEWALTOFF

SEPT 23RD - OCT 13TH, 2017 ● OPENING RECEPTION SEPT 23RD - 5-7PM

BILL FARNSWORTH WILL BE DOING AN ARTIST'S DEMO FROM 1-3 PM PRIOR TO THE RECEPTION





DAVID MUELLER



MARYBETH KARAUS



5729 Dragon Way, Cincinnati, OH 45227

timing is everything...

Opening September 8th, 2017 Show continues through October 7th

(513) 791-7717 INFO@EISELEFINEART.COM

Reinert Fine Art Galleries

ORIGINAL ART IN A MAGICAL SETTING...

EXPERIENCE THE DIFFERENCE



Roger Dale Brown "Monument to the Sea" oil 36 x 18"



Neil Patterson "Sunset Over Small Town" oil 36 x 48"



Rick Reinert "Marina on the Ashley River" oil 36 x48"



Jill Basham "Drift" oil 40 x 60"



Henry von Genk III "Sea Island Storm" oil 30 x 40"



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202 King Street, Charleston, SC 29401

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"Paseo Del Piñon," 48 x 48" Oil on canvas

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Rick McClure

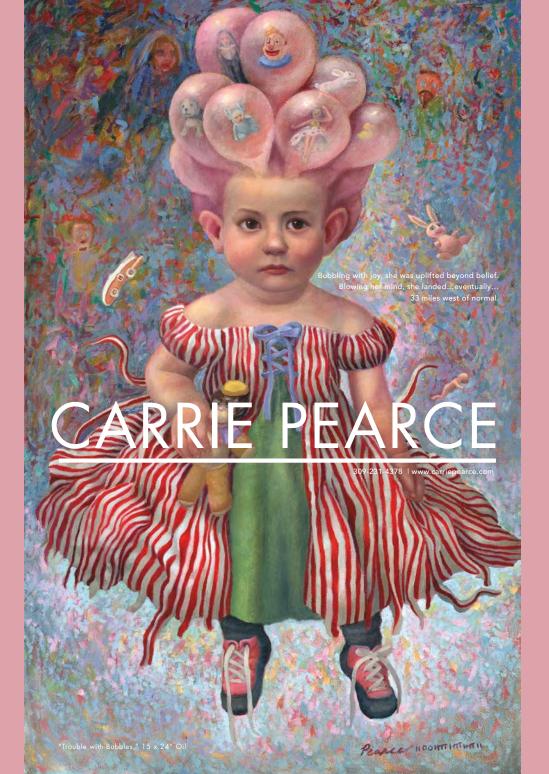


Karen Larson Turner



Karen Larson Turner

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Gallery 31 Fine Art is proud to represent Richard McKinley's art in New England. His art lifts us into a world where peacefulness and tranquility reign.

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LAGUNA PLEIN AIR PAINTERS



Quick Draw

Oct 8, 2pm - 4pm Heisler Park, Laguna Beach, CA

Meet & Greet and Public Sale

Oct 8, 4pm - 6pm Festival of Arts, Laguna Beach, CA

Collectors Gala Reception

Oct 14, 7pm - 10:30pm Tivoli Too 777 Laguna Canyon Rd, Laguna Beach, CA

LPAPA Art Show & Sale

Oct 15, 10am - 5pm Tivoli Too 777 Laguna Canyon Rd, Laguna Beach, CA

Free Admission

ARTISTS

Jacobus Baas Suzie Baker Cindy Baron Zufar Bikbov Carl Bretske John Burton John Cosby Bill Davidson Rick J. Delanty Gil Dellinger Jennifer Diehl Aimee Erickson Andy Evansen Joseph Gyurcsak Stephanie Hartshorn Jane Hunt Charlie Hunter John P. Lasater IV Richard Lindenberg Daniel Marshall James McGrew Jim McVicker Clark Mitchell Michael Obermeyer Rita Pacheco Colin Page Jesse Powell Anthony Salvo

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A Night in the Hamptons

n July 8, RJD Gallery in Bridgehampton, New York, hosted a private event to honor artist Margaret Bowland. The event was co-hosted by Artnet president Bill Fine and founder of ArtHamptons Rick Friedman. Attendees socialized among an installation of seven monumental works by Bowland, which explored topics such as youth, identity, beauty, money and race. American Art Collector was proud to attend the evening celebration along with gallery owner Richard Demato and gallery staff Eve Gianni Corio, Casey Dalene, Joi Jackson Perle, Heather Haux and Mago. The festivities took place after the Market Art + Design fair, which was housed across the street from the gallery at the Bridgehampton Museum. About 300 art collectors and art enthusiasts were in attendance.

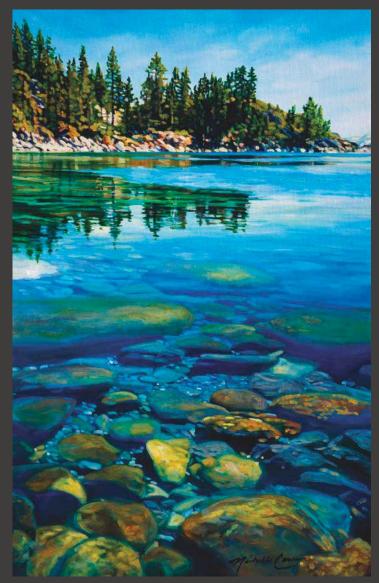








Guests socialize at RJD Gallery's private event in honor of Margaret Bowland.



Lake Tahoe, Acrylic on Canvas

30"x48"

MICHELLE COURIER Westward Gallery





Generation Wealth

he International Center of Photography has announced GENERATION WEALTH by photographer and documentary filmmaker Lauren Greenfield as its fall exhibit. A mixed-media presentation, the exhibit is a visual record and thematic investigation of wealth obsession composed of 25 years of work by Greenfield. Jackie and friends with Versace handbags at a private opening at the Versace store, Beverly Hills, California, 2007. © Lauren Greenfield.



NYArt Book Fair

Visitors browse the 2016 NY Art Book Fair.

he 12th annual NY Art Book Fair, presented by Printed Matter, will take place September 22 to 24 at MoMA PS1. Free to the public, the fair is one of the world's premier events for art-focused books, catalogs, monographs, periodicals and zines. The 2016 edition featured over 370 vendors from 28 countries and was attended by more than 39,000 visitors.

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Discover New Art Available For Sale

The new art of today's major artists is in big demand, and if you're serious about acquiring it you need to know about it sooner.

When you subscribe to American Art Collector magazine you'll be the first to know because each month we'll email you the link to the latest issue online. You'll have instant access to the latest issue immediately when it is published. You'll see the art coming available for sale before the shows even open.

Coast-To-Coast Coverage

See new art being created by major living artists from the East Coast to the West Coast and everywhere in between.

Many readers travel across the country to acquire pieces from galleries showing new work in this magazine.

Covering The Major Art Destinations

Our Art Lover's Guides alert you to the peak season for art destinations around

the nation. You'll find details of all the major shows opening around the country with images of new work and dates of upcoming





Paintings • Sculpture • Glass • Ceramics • Wood

12 Issues of the Monthly Magazine

A visual feast of large-format images and articles previewing new paintings and contemporary decorative art objects from upcoming shows on major living artists coast to coast.

Which Subjects Do You Like Best? ▶

In every issue we spotlight different art genres and subjects. Visit our Homepage and click on Editorial Calendar to see the full listing of subjects and the issues they appear in with your subscription.



See Inside the Homes of **Major Collectors**

Our nationally recognized interior design consultants and photographers take you inside the homes of major art collectors to show how the collections have been hung.



Embedded Videos



Videos in each issue let you take part in all the art action—starting from inside artists' studios to gallery openings and right through to auctions on the go.

Which Reader Are You?







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2 YEAR \$38

ONLY \$20 AVAILABLE WORLDWIDE



Figurative Futures

t 101/EXHIBIT, Mark Murphy has curated Figurative Futures. a group show that explores the mythology and evolution of figural art through a wideranging collection of painting, sculpture, installation, jewelry, fiber arts, drawing and mixed media. The 24 participating artists were chosen for their imaginative

output and experimentation.



Sandberg, Girl with Floral Shirt, oil,

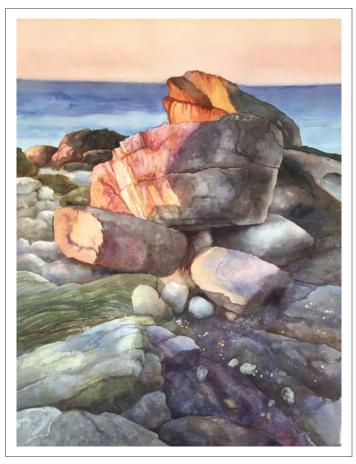


pencil on paper, 10687/8 × 387". Crystal Animal Bridges Museum of American Art, Bentonville, Arkansas; Photo: ArtPrize. Meets Human

he Crystal Bridges Museum of American Art has announced Animal Meets Human, which features 16 works that explore the way contemporary artists address human issues through animals. Among the displayed artworks is Adonna Khare's 40-foot-long pencil drawing Elephants, which won the ArtPrize Public Vote Grand Prize in 2012.







"Color from Sky and Stone", 30" x 40", Watercolor on Archival Paper "Your paintings are authentic; haiku-like, they convey the essence of the subject."

EVELYN DUNPHY PAINTER OF MAINE

www.evelyndunphy.com

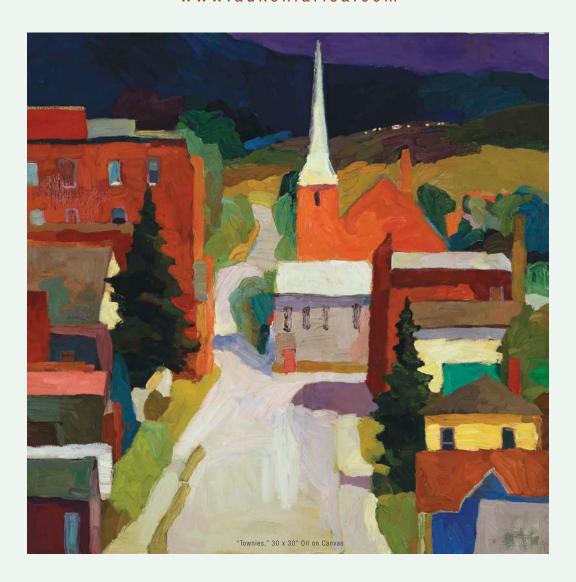
Evelyn Dunphy is a Maine based artist who has been published in the New York Times, The Boston Globe, and Pratiques des Artes, among others.

Contact: Evelyn Dunphy artist@evelyndunphy.com 207-449-7057 www.evelyndunphy.com



PHOTO CPEDIT KATE PIISSEI

LARISAAUKON MFA WWW.aukonlarisa.com





SEPTEMBER 2017

Through September 3 HOUSTON.TX

A Better Yesterday
Contemporary Arts Museum Houston
www.camh.org

Through September 3 SAN ANTONIO, TX

Echo and Narcissus
Blue Star Contemporary
www.bluestarart.org

Sept. 8-Dec. 31

ST. LOUIS, MO

Hayv Kahraman: Acts of Reparation Contemporary Art Museum St. Louis www.camstl.org

Sept. 8-Jan. 7, 2018 DETROIT, MI

Punk House Museum of Contemporary Art Detroit www.mocadetroit.org

Through September 9 ATLANTA, GA

Lauri Stallings: The Room for Tender Choreographies MOCA GA www.mocaqa.orq

September 9-10 LOUISVILLE, KY

September Art Fair
Mellwood Art & Entertainment Center
www.mellwoodartcenter.com

Sept. 9-Dec. 31 LOS ANGELES, CA

Axis Mundo: Queer Networks in Chicano LA The Museum of Contemporary Art, Los Angeles www.moca.org

Through September 10 SCOTTSDALE, AZ

I'm Sorry But It's Hard to Imagine Scottsdale Museum of Contemporary Art www.smoca.org

Through September 10 RALEIGH, NC

The Long Goodbye: Eric Yahnker CAM Raleigh www.camraleigh.org

Though September 10 BOULDER, CO

Jason Karolak: Night Vision Boulder Museum of Contemporary Art www.bmoca.org

Through September 10 JACKSONVILLE, FL

Iterations: Lorrie Fredette MOCA Jacksonville www.mocajacksonville.unf.edu

Through September 10 NEW YORK, NY

Maureen Gallace: Clear Day MoMA PS1 www.moma.ora

Through September 10 NEW YORK, NY

Kaari Upson: Good Thing You Are Not Alone The New Museum www.newmuseum.org

September 13-17 CHICAGO, IL

EXPO Chicago Navy Pier www.expochicago.com

September 13-17

NEW YORK, NY

Affordable Art Fair The Metropolitan Pavilion www.affordableartfair.com

Sept. 13-Dec. 23 PHILADELPHIA, PA

Nathalie Du Pasquier: Big Objects Not Always Silent ICA Philadelphia www.icaphila.org



Mass MoCA www.massmoca.org

Nick Cave, Soundsuit in motion, mixed media. © Nick Cave, Photo: James Prinz. On view at Mass MoCA.

September 15-16 CHICAGO, IL

stARTup Art Fair Acme Hotel Chicago www.startupartfair.com

September 15-16 ADRIAN, MI

Artalicious Fine Arts Fair Historic Downtown Adrian www.artalicious.org

September 16-17 NAPERVILLE, IL

Riverwalk Fine Art Fair Naperville Riverwalk www.napervilleartleague.com

September 16-17 PARK FORFST, II

62nd Park Forest Art Fair Downtown Park Forest www.tallgrassarts.org

September 16-17 BRIDGEHAMPTON, NY

The Bridge
The Bridge Golf Club
www.thebridgeart.com

Sept. 16-Mar. 4, 2018 CHICAGO. IL

Michael Rakowitz: Backstroke of the West Museum of Contemporary Art Chicago www.mcachicago.org

Through September 17 KANSAS CITY, MO

Magnetic Fields: Expanding American Abstraction, 1960s to Today The Kemper Museum of Contemporary Art www.kemperart.org

Through September 17 CLEVELAND, OH

Keith Mayerson:
My American Dream
Museum of Contemporary
Art Cleveland
www.mocacleveland.org

Sept. 17-Jan. 21, 2018

SAN DIEGO, CA
Memories of
Underdevelopment
Museum of Contemporary
Art San Diego
www.mcasd.org

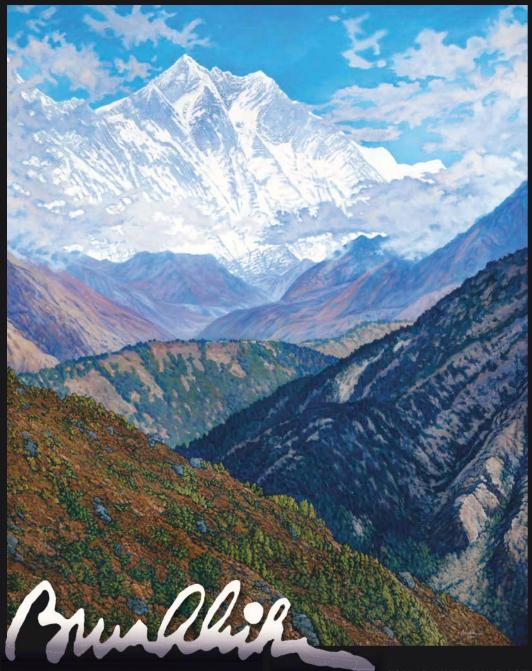
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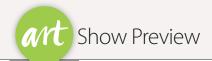


BRUCE AIKEN "Lhotse" oil on canvas 64 X 52", 2017

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BIRDS IN ART

When: September 9-November 26, 2017
Where: Leigh Yawkey Woodson Art Museum
700 N. 12th Street, Wausau, WI 45503
Information: www.lywam.org

Soaring High

The annual Birds in Art exhibition kicks off September 9 at the Leigh Yawkey Woodson Art Museum.

Now in its 42nd year, the Birds in Art exhibition at the Leigh Yawkey Woodson Art Museum has continued to attract patrons from across the United States for its annual celebration of avian themes in art. The show gets underway with a series of events on September 9 including a Meet the Artists from 9 a.m. to noon; a Master Artist Talk from 9:30 to 10:30 a.m.; and the Artists in Action from 10:45 a.m. to noon. The opening festivities take place as part of Wausau, Wisconsin's Artrageous Weekend.

Artwork from 114 artists throughout the world will be on view in Birds in Art. The pieces include original paintings, sculpture and graphics created in the last three years. This year sculptor Don Rambadt, who has participated in Birds in Art 16 times since 1998, has been named the Master Artist—the 36th person who has been bestowed the honor.

"I'm humbled to be honored by the Woodson Art Museum as the 2017 Master Artist," says Rambadt. "There is no higher achievement within the avian art genre. This recognition also poses daunting challenges, which I gratefully accept; it further drives me to create work of the highest caliber."



Among the pieces in the show is *Puffleg* by **Gerald Painter**, a mixed-media sculpture done in box elder, walnut, copper and brass. **Rose Tanner**'s painting *The Birders*, which shows a group of bird watchers looking out into the field, one with a bird unknowingly perched on their hat, is also included.

"The painting is about the moment a group of birders spotted a rare and beautiful bird they had been searching for some time," Tanner says. "The reaction to the sighting and the intensity of moment became the inspiration for the painting. I added a stormy sky to enhance the mood; a fairy wren, common to the area, seemed an appropriate hat topper to lighten the mood."

Birds in Art will hang at the museum through November 26 before select pieces head out for the annual tour at museums around the country.





- Sculptor Don Rambadt will be honored as the 2017 Master Artist.
- Rose Tanner, The Birders, oil on linen, 11 x 14"
- Gerald Painter, Puffleg (detail), acrylic on box elder, walnut, copper and brass, 7 x 7 x 11"

Capturing the beauty of nature through the world of birds.







Yellow Robin, 24 x 30", Oil on Linen

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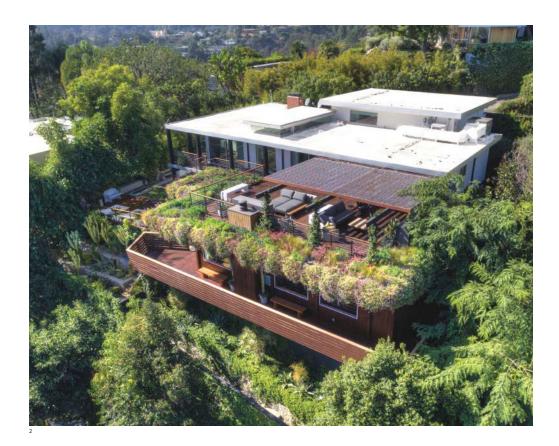
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Soloan Schaffer's home in Brentwood, California, bears the mark of many hands, especially his own. Originally built by the famed and eccentric architect Harry Gesner in the '50s, it was lived in by one family for 50 years. It was being renovated by Griffin Enright Architects of Los Angeles when Schaffer first saw it. "I came in when it was under construction and finished it myself," he says. "I consulted a bit with Griffin Enright, but the interior finishes, the materiality on the outside and the site work are mine."

Schaffer's sense of design was honed by his father collecting fine Austrian and Hungarian Art Nouveau ceramics and glass and, eventually, contemporary ceramics. "That shaped my interest in three-dimensional objects," he says. He has spent time as a jeweler and as an architect, reveling in the way things are constructed and put together. "I appreciate good work because I know what goes into it. I've always been drawn to things that involve intricate technical skill."

Even in architecture he admires those who design with pencil and pen despite the availability of computeraided design. "Just think about how they have to be able to articulate in a true artful way," he says. "They have to be able to draw for the client, their team and the structural engineer. They draw the way a writer uses words to express their creative ideas, controlling their pens and pencils to create different line weights."

His interest in new technologies leads him to admire contemporary masters such as Frank Gehry who, with the aid of computers, designs buildings that the greats of the past couldn't have fathomed.

He describes himself as "a collector in the truest sense." He still has his baseball card collection. He sold the first car he ever owned (a Land Rover Defender) and bought it back. "I would go to local craft fairs when I was 9 or 10," Schaffer says. "There was one artist who made wooden boxes with intricate handcarved and painted animals stuck to the top. I would save up my money and every year I would go and buy one. I have every single one.

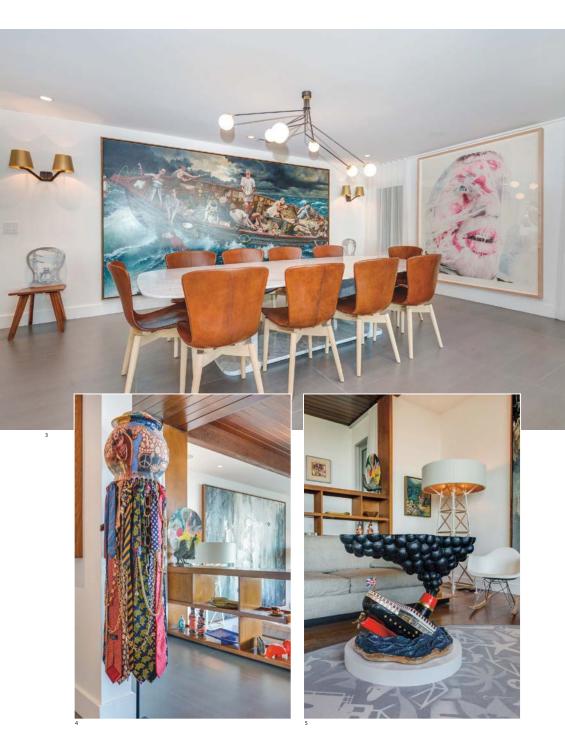
"The first thing my mother gave me was a set of ceramic objects called *Mother Trucker*. There is a pink semi oil tanker with three little pink tankers of various sizes. I've had them my whole life!

"My dad started giving me pieces by Peter Voulkos and Waylande Gregory, so by the time I was 15 or 17 I had started to be aware of great objects. He instilled in me the love of collecting." The California home of Sloan Schaffer.

In the dining room are Jorge Santos, Captains Log, 2010, oil and acrylic on canvas, and DDCC, Everything I leave to You, 2006, Crayola crayon on cotton paper.

An assemblage of fired earthenware with glazes, found silk ties and chains by Michael Lucero.

Sinking Ship, 2016, hand-painted enamel and bronze, a prototype by Studio Job is in the living room.









Behind the sofa is John Woodward, Pebble, 2008, painted ceramic. Two Peter Voulkos (1924-2002) Chargers, 1978, hang to the right of the television and above a Glass Vase, 1977, by Stephen Powell, and a Vladimir Kagan (1927-2016) prototype Unicorn Chair. Other works are by Kurt Weiser and Will Kurtz.

Behind the planters is Rock, 2013, ceramic, by Matt Wedel.

In the garden is a glazed terra-cotta Swimmer by Waylande Gregory (1905-1971).



a proper venue."

I spent time at Cranbrook in Bloomfield Hills, Michigan, seeing artist studios. The artist makes things and the gallery does the rest-showcasing the work, promoting it, selling it, everything else that's integral

Jason Shawn Alexander's Standards and Practices. 2012, mixed media. acrylic, and oil on found wood, hangs above an Edward Wormley (1907-1995) for Dunbar, Club Couch. In the foreground is a Wendell Castle, Molar Settee, and a Paul Frankl, Free Form Cork Coffee Table. By the windows are Vladimir Kagan (1927-2016) walnut library steps, vintage binoculars and a polished aluminum and walnut Forest, 2007, chair by Kranen/Gille. The sculpture on the shelf is Michael Lucero's Animal, 2016, painted ceramic.

Charles Pfahl (1946-2013), Venus, oil on canvas, hangs above a George Nelson (1908-1986), Marshmallow Sofa, 1956.







to their career.

"It's crucial to go to MFA and BFA shows," he continues, "meeting the young artists and having discourse with them. I love it. It's also important for young kids to come to the gallery and to see amazing things, to ask 'Who did that?', 'How did they do it?' We exhibit art for people to see. not just to sell it. It's a major responsibility to stress our cultural capacity to further a dialogue with the general public.

"I've always created spaces and have designed every gallery space we've had to be inviting, friendly and warm. We're open to anyone who walks in. Once they're inside, there's something there for them to react to and the staff is there to engage them in conversation. If I couldn't live the art and breath it I wouldn't want to do this. You need to be close to the art rather than have it just be a digital presence. If I didn't have a physical gallery, I'd rather close and just go on being a collector.

"My house is an extension of the gallery-some of the work is gallery inventory because I bring collectors to the house. It's not a frozen time capsule, although my personal collection remains. I still go to street fairs and art markets. I love art at all levels. You can see the collection is diverse. It's really eclectic and everything is there because I love it, not just because it's valuable. There are things that cost a couple of bucks and things that I have no idea what the hell they're worth.

"Everything means something to me. The things that give me the greatest joy are my family, my dog, my books and my art."

Idyllic Scenes

Memories of yesteryear inspire artist Kenton Nelson for his latest exhibition at Gerald Peters Gallery in New York City.

BY JOHN O'HERN

ecalling his idyllic 1950s and '60s boyhood in Southern California, Kenton Nelson says, "I was a little dork with my lawnmower and my edger mowing the lawn for two cute girls who lived down the street." Community ideals and advertising at the time spoke of boundless optimism and promise. "I had a marvelous childhood," he says.

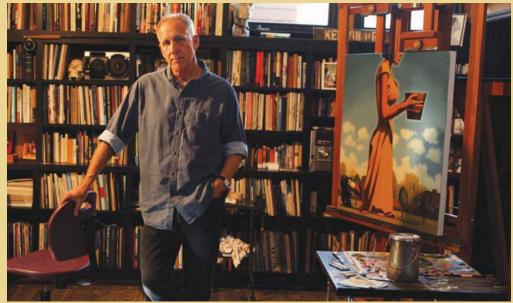


When he wasn't mowing lawns, Nelson was admiring the crisp, colorful and graphic advertising of the time, that made the optimism and promise visible. Art was part of his life. His great-uncle was Roberto Montenegro (1885-1968), the acclaimed Mexican muralist. A friend of the great artists of his time, Frida Kahlo and Diego Rivera were married in Montenegro's backyard. Nelson grew up with his work as well as that of Orozco and Siqueiros in his family home.

Nelson spent 18 years in advertising and graphic design until he turned to painting full



Arcadia, oil on canvas, 40 x 120"



Kenton Nelson in his studio.





182 Woodbine Dr. (de Kooning's Mailbox), oil on canvas, 36 x 36"

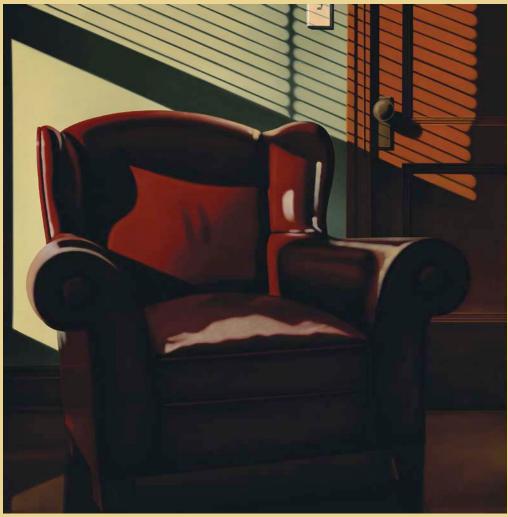




Window with a View, oil on canvas, 36 x 36"



Collection, oil on canvas, 30 x 40"



Restoration, oil on canvas, 48 x 48"

time in the early 'gos. In addition to the influences from his own heritage, he says his influences included Thomas Hart Benton, Edward Hopper and Paul Cadmus. "I love their vision," he explains. "When I started painting, anything dark was fashionable. I wanted to do the exact opposite, to move in resistance to that. I wanted to capture my vision of life the way they said it would be. I loved that feeling of always looking toward the future. The advertising was so hopeful and it was very graphic. Paul Colon, the French poster artist, was also one of my

heroes. I wanted my paintings to read like a billboard, to demand attention. Advertising profoundly affected my vision—especially European advertising.

"I was also inspired by the works of John Cheever, Fitzgerald and Raymond Carver," he continues. "I loved that they could remove me from the here and now but, especially Raymond Carver, left me to make up part of the story. I wondered, "What if I could do that with a painting?"

He has achieved that but continually pushes himself. "If I'm not uncomfortable

with a drawing, if it's not a little out of my depth, if I'm not trying to achieve something beyond me," he says, "I don't feel I'm doing my work. My best painting is my next painting.

"My early paintings were architectural. I had taken a class in architectural drawing in school. I even approach the figure as architecture," he explains. "The figures are a little posed, a little staid, a little theatrical. I can't work from a photo because I don't want the distortion." His ideas for paintings and sketches of compositions are "done in a



sketchbook, matchbook or whatever is handy when the idea for a painting strikes me."

For Industry's Sake takes him back to his boyhood mowing the lawn for the cute girls down the street. The red mower with its powerful Briggs & Stratton motor is a maybe not so fond memory for many boys of that era. Nelson idealizes the mower, views it from ground level and makes it iconic. Yet, he alludes to the less idyllic reality with a text along the bottom of the painting that appears only as the light rakes across it: "Mowing the lawn for two dollars a week."

Nelson believes the artist is only "50 percent of the equation. The viewer has to be part of the experience."

His admiration for the work of Willem de Kooning led him to Long Island, New York. "I went out to see his home. I said, 'Oh, man, this is where this guy lived.' And there was his mailbox-an iconic country road mailbox-and I knew I had to paint it." 182 Woodbine Dr. (de Kooning's Mailbox) depicts the mailbox looming in the shade of a tree with its street numbers askew, an ordinary mailbox, but de Kooning's Mailbox. These two paintings and other examples of his latest work will be shown at Gerald Peters Gallery in New York, September 14 through October 14.

KENTON NELSON

When: September 14-October 14, 2017 Where: Gerald Peters Gallery, 24 E. 78th Street, New York, NY 10075 Information: (212) 628-9760, www.gpgallery.com

Recording Beauty Zaria Forman's newest drawings of Antarctica will be on view at Winston Wächter Fine Art in

Winston Wächter Fine Art in Seattle this September.

BY JOHN O'HERN





ive years ago, Zaria Forman set out, literally, in the wake of William Bradford (1823-1892) who led the first Arctic expedition devoted to art. She and her mother had been planning their own expedition along the coast of Greenland, following Bradford's route, when her mother died of a brain tumor. Forman continued the plans in honor of her mother and led a group of artists and photographers on the expedition.

For the past few years, she has turned her sights on Antarctica and modern-day explorers aboard the National Geographic Explorer and with NASA's IceBridge Mission, "the largest airborne survey of Earth's polar ice ever flown," according to the agency. The majesty of the Arctic icebergs and of the vast ice-covered continent of Antarctica are represented in her sometimes 12-foot pastel drawings. Her recent work will be shown in an exhibition, Zaria Forman, Antarctica, at Winston Wächter Fine Art, Seattle, from September 9 to November 4.

Forman says Greenland and the Arctic "feels part of me and my story." Her childhood was spent traveling with her family to some of the earth's most remote places, but the draw of the Arctic remains strongest.

"I felt more like a visitor in Antarctica," she says. "It's less inhabitable. People live with the land in Greenland. In Antarctica there are just research stations."

When she encountered the many blues of the Arctic

Zaria Forman takes photos in Greenland. Photo by Drew Denny.

B-15Y Iceberg, Antarctica
No. 1, pastel on paper,
72 x 72"









icebergs, she worked with the maker of her pastels, Unison Colour in England, to develop new colors. "In the Arctic, Greenland and Newfoundland," she says, "the ice cracks and water fills the cracks between with bright blue aqua strips. In Antarctica, the towering ice radiated a sapphire blue that took my breath away."

Her Arctic drawings caught the attention of Sven-Olof Lindblad whose Lindblad Expeditions has teamed with the National Geographic in an alliance "Inspiring people to explore and care about the planet." In 2015 he invited her aboard the National Geographic Explorer for a four-week residency on his Antarctica expeditions.

"On each trip," she explains with preparation and sailing to and from Ushuaia at the tip of South America, "allows about five days in Antarctica. That's a short time to get a feel for the light and the landscape, so I did two back-to-back." trips and took thousands of photographs."

Back in her studio, she selects the images she wants to use, sometimes taking elements from several viewpoints. "I work mostly from my memory of the experience," she says. Although she strives to represent accurately what she has seen, her compositions add to her drawings' impact. She lays out a grid on her paper and does a quick outline of the subject and the horizon, "and then I jump in." She layers her pastels and breaks some of them into sharp shards to render the detail that is so important in creating their impact.

"I make the drawings large to make people feel transported, so they can feel a moment of that experience," Forman says. "The large scale can re-create the wonder. I can put in precise detail to portray exactly what I saw at the time. I want people to have an opportunity to experience these places that are so remote that most can't get there physically.

"I can't describe the experience of Antarctica in words," she comments. "Words don't do it justice. It's epic, vast, awe-inspiring. I'm so grateful for the trip. Every second of the trip I was in utter awe."

In March 2000, an iceberg calved from the Ross Ice Shelf along pre-existing cracks in the shelf. With a surface area of 4,200 square miles, it was the world's largest iceberg. It was named B-15. Over time, it began to split up. Some chunks floated into warmer waters and melted, others stayed close to the shelf



and are there today. Each of its chunks has a name as well. Forman's drawing B-15Y Iceberg, Antarctica No. 1 depicts one of them. "We rode along this chunk for 8 nautical miles," she explains. "It rose 100 feet above the waterline. There was another 800 to 1,000 feet below the waterline." Originally, it was almost a half-mile thick.

Calving occurs naturally and, since the ice sheets are already floating in the sea, icebergs don't contribute significantly to sea level rise. Other areas of the continent are melting at an alarming rate, however.

Forman experienced Antarctica from a different vantage point when she was invited by a navigator for NASA's IceBridge Mission to make six 12-hour flights about 1,500 feet above the ground in a DC-8. The mission maps the geography and how it is changing. This year she made four flights over Greenland with IceBridge.

"The experience was entirely different," she says. "You would not know it's the same place. We could see a lot of detail and I gained a whole new understanding of how glaciers relate to the mountain ranges, how ice shelves calve into the sea. There are so many patterns on the surface. It's also hard to comprehend the scale. The navigator told me that the shadow of the plane is the same size as the plane when it is on the ground."

It's likely that a future series of drawings will explore the Arctic and the Antarctic from this different perspective.

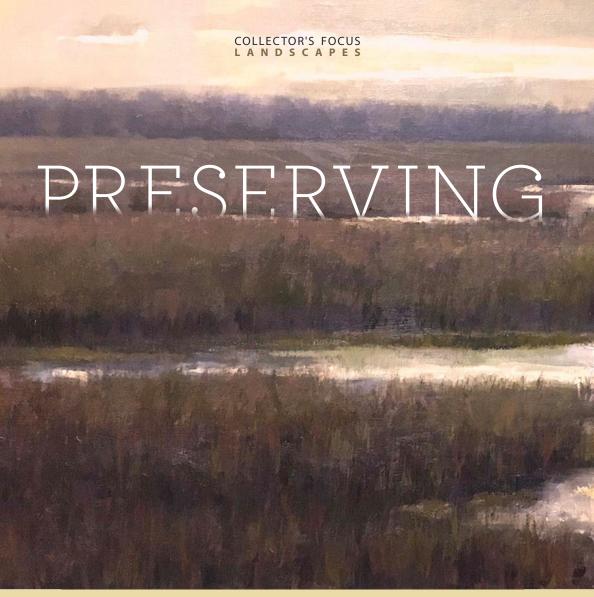
"These places are in the forefront of climate change but they're not part of everyday consciousness," Forman explains. "I'm trying to bring them into a viewer's day—bringing one moment of a completely remote abstract place into their consciousness. I want to encourage people to look at what the world has to offer, to remember these places. Sea ice is already becoming a symbol of climate change."

Forman hopes viewers of her work will experience her love for this land. "When you love something you want to protect and preserve it," she says. "Initially when people see the drawings there is a sense of connection and appreciation. That can spur some kind of action."

She contributes a percentage of her drawing sales to 350.org and other environmental organizations. Environmentalist Bill McKibben is co-founder of 350.org, an international climate campaign active in 188 countries.

ZARIA FORMAN: ANTARCTICA

When: September 9-November 4, 2017 Where: Winston Wächter Fine Art, 203 Dexter Avenue North, Seattle, WA 98109 Information: (206) 652-5855, www.winstonwachter.com

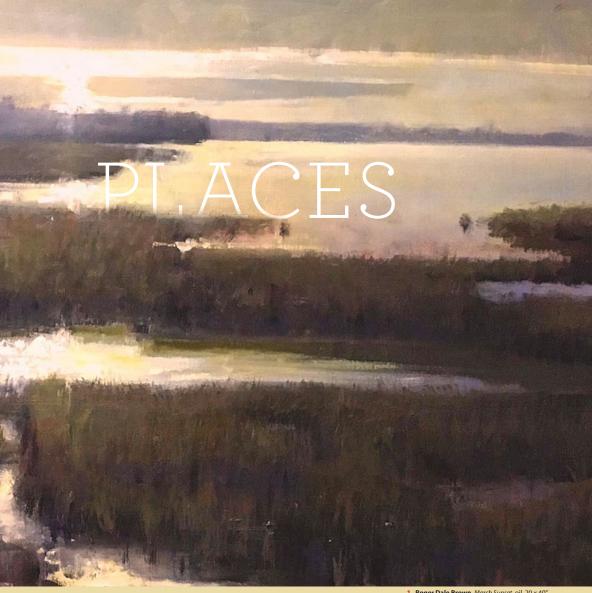


By John O'Hern

n his book Life, Art, and Letters of George Inness, George Inness Jr. wrote, "George Inness never sought new ways to paint, he was ever striving to render nature as she is to one of pure thought and high ideals. He tried to interpret her, to tell the truth about her, to tell the world of her beauty, of her coquetry, and sometimes of

her tragedy. He depicted fields and sky, trees, mountain-peaks, streams, and valleys, and the pranks that light and shade played upon her, and sometimes storms that hurled themselves upon the earth as though intent upon her destruction, and the sun that thrust away the fearsome clouds and clothed her in a glory of color such as few but George Inness could depict."

George Inness (1825-1894) was a member of the Swedenborgian Church. Emanuel Swedenborg wrote, "The things in nature are nothing but effects, their causes are in the spiritual world." Inness wrote that his intention was "to express [nature's] hidden spirit and underlying character" and that the aim of art was "not to instruct, not to edify, but to awaken an emotion."



1. Roger Dale Brown, March Sunset, oil, 20 x 40"

His painting The Rainbow is from a series of storm paintings he did in the 1870s. The ominous clouds are balanced by the hopeful rainbow. The sun "that thrust away the fearsome clouds" creates the rainbow and highlights a calmer bucolic scene of cows in the pasture. The scene is charged with energy and contrasts of light and dark.

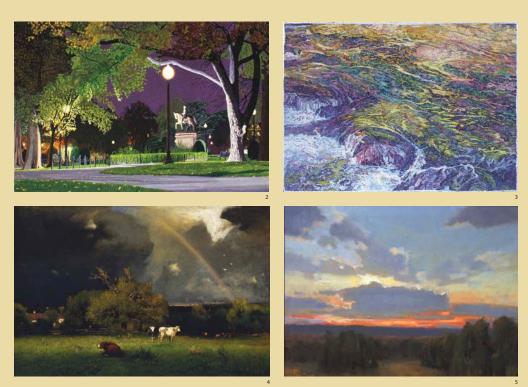
Timothy Barr returns to a familiar

subject and paints it in the soft reflected light of the moon. The tree is a giant sycamore on the Brandywine Battlefield in Pennsylvania that has spread its branches for nearly 300 years. Barr refers to its "gorgeous shape, like a beautiful model." Several years ago he said, "I want to learn how to paint it so that it speaks for itself when its done." He has painted the tree with

bare branches in the snow, fully leafed out. sometimes front and center and sometimes part of a more complex composition.

Barr says, "As a landscape painter it's important to know the soul of the landscape you are painting." In Full Moon the 100-foot tall tree looms into the night sky, framed from below. Its mass and its history are dwarfed in a way by the pinpricks of stars in

COLLECTOR'S FOCUS



2. Andrew Woodward, Night Gardens, acrylic on canvas, 24 x 36". Courtesy Arden Gallery, Boston, MA. 3. George Harkins, Reflecting the Light, watercolor on paper, 29½ x 41½". Courtesy Gail Severn Gallery, Ketchum, ID. 4. George Inness (1825-1894), The Rainbow, ca. 1878-1879, oil on canvas, 30 x 45". Indianapolis Museum of Art, Indianapolis, INI. Gift of George E. Hume. 5. Roger Dale Brown, Tennessee Sunset, oil, 18 x 24" 6. Nancy Depew, Weight, oil on canvas, 36 x 55". Courtesy the artist, www.depewstudio.com. 7. Timothy Barr, Full Moon, oil on panel, 38 x 36". Courtesy Somerville Manning Gallery, Greenville, DE. 8. Michael Workman, Morning With Cows, oil on panel, 10 x 11". Courtesy EVOKE Contemporary, Santa Fe, NM.

the sky many of which can be hundreds of times larger than our sun. The tree speaks for itself, its durability and its fragility.

George Harkins goes deep into the landscape to experience the play of light among the trees and on streams and waterfalls. He says, "I feel that a circle has been completed which begins with my response to a natural setting, interpreting it, then someone seeing the result and looking at nature enhanced by my vision."

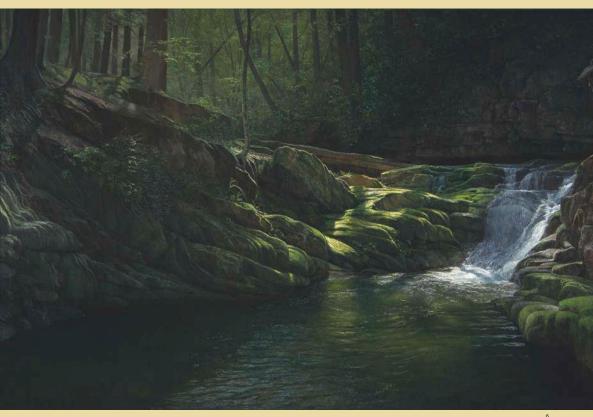
In Reflecting Light, Harkins removes the context and frames a small section of swirling water flowing over rocks. He says, "I have seen changes in the mood and content of my paintings, which later have seemed to be a subconscious reaction to events in my own life." His complex watercolors, despite their complexity, "Buy a landscape that you connect with, and every time you visit with it, you feel transported to another place." — Emily Wagner, gallery director, Wells Gallery

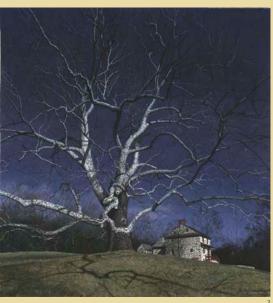
action and vibrant color, invite viewers to enter into them for a moment of contemplation as if they had entered the scene itself.

Forest light can be mysterious and revelatory. Nancy Depew, when she isn't painting bright, colorful figures and florals, explores the forest. In Weight, a beam of light skips across mossy rocks and brightens the edge of a waterfall—all in a limited palette. She says, "I am not interested in documenting reality. I make three-dimensionally believable images, but

I never think of them as 'real.' I am more interested in investigating the intuitive aspect of a subject. I dig into the nature of experience." Her forests resonate with our subconscious memories.

Michael Workman captures a moment when the rising sun has hit the mountains but hasn't yet reached the valley floor—a promise of things to come. Workman says, "I'm a believer, and I believe there's a purpose behind this existence. I want people to slow down, to stop and look at how beautiful this world is."





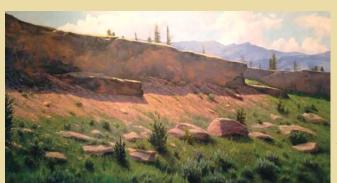


COLLECTOR'S FOCUS L A N D S C A P E S









9. Chuck Larivey, Humid, oil on linen, 30 x 30" 10. Reinert Fine Art, Cutbank Tree, oil, 24 x 30", by Frank Baggett. 11. Roger Dale Brown, Winter Silence, oil, 22 x 44" 12. Ed Totten, Building Thunder, oil on board, 26½ x 48" 13. Alexander Volkov, Moonlight in the Mountains, oil on linen, 30 x 44" 14. Sandy Martin, Estrellita, oil on linen, 30 x 60" 15. Meibohm Fine Arts Inc., Iroquois Refuge, oil, 11 x 14", by Karl Heerdt.









Artificial light in the landscape of the city at night often creates a threatening atmosphere. In Andrew Woodward's Night Gardens, the famed Boston Public Garden, the country's first botanical garden, takes on an eerie glow. Woodward artfully frames Thomas Ball's sculpture of George Washington and makes the sources of light prominent, either front and center or lighting tress from behind as they recede into the distance.

Great landscape paintings aren't things of the past. They are being created today by artists who cherish the landscape for itself, as a connection to something greater and as a resource to be preserved.

Presented in the pages of this special section are varieties of landscapes ranging from the contemporary to the traditional. Each is an homage to the place that highlights the atmosphere, the scenery and sometimes the emotion the artist has felt while in its presence. Many of the works are derived from plein air scenes-or are painted in the elements-and others are from the artists' memories of places that have struck a chord with them. There also are insights on artists' inspirations and insider information on what to look for when purchasing a landscape.

"Even though I paint all subjects or genres, my love for the American landscape is a constant passion that never seems to waver," says artist Roger Dale Brown. "Every place or region has its charms and beauty. When I find a place that touches me. I am in no hurry to leave."

Brown takes in the scene by sketching. writing stories, filming videos, taking reference photos and talking with the locals. He does all he can to understand the culture of the region, "The more familiar I am with a scene," he says, "the better I can relate the essence of what I am feeling and seeing onto my canvas."

Brown's artwork can be found at Reinert Fine Art, which has locations in

COLLECTOR'S FOCUS

Charleston, South Carolina, and Blowing Rock, North Carolina.

The gallery also represents Frank Baggett, who says "The job of a landscape artist is to convey through their medium the moments in nature that are often overlooked in everyday life. Inspiration from nature drives me to attempt to capture that one moment, that one glare on the water or a beautiful sunset on canvas."

The artwork of **Paul Cheng** is also found at Reinert Fine Art. His painting *Ocean Dusk* was created to capture the ocean's majestic sunset. "I live near the ocean and it never ceases to amaze me in all its wonder," says Cheng. "The ocean is a dynamic force that is ever-changing with its color and lighting."

Ann Watcher is inspired by scenes that allow her to express her interest in the past and present of the American landscape. This includes the nostalgia of "seeing an old red barn or the peace that one feels when walking in a garden," she explains. "Claude Monet summed it best for me, 'Color is my daylong obsession, joy and torment."

Her painting *Time for Apple Pie*, depicting a red barn and colorful field, is currently on loan to the U.S. Ambassador to Bahrain, the Honorable William V. Roebuck, and is hanging in the residence in Manama.

Similarly, **Cynthia Rosen** is fascinated by the effect time has on the world and finds "virtually nothing escapes the impact of time just as nothing can truly be seen in a vacuum."

She continues, "Whether it is capturing

the effect of the momentary song of a bird, the wind that rustles the leaves, or responding to the impact of temperature and light changes on the dynamics of the landscape, it all captivates and inspires me. Reflecting that transient nature through both colors and painting medium is what both frees me and drives me as I express the passage of time on the tangible in my work."

Scenes from the surrounding world inspire Barbara Fracchia, such as with her painting *Wild Geese*. "Dry summers

and golden landscapes depict this inland scene," she says. "A flock of geese flying through the trees looking for an assortment of insects, berries and grasses for their daily supply of food. A rare stream still flows below, which gives this painting a feeling of wilderness and heat. I took this picture during a plein air trip and wanted to capture the warmth and golden glow from the sun."

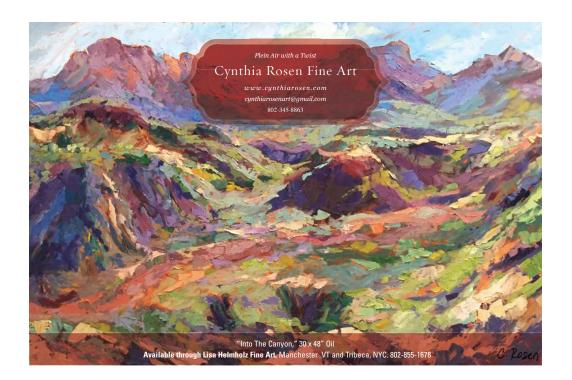
Chuck Larivey, of Richmond, Virginia, is a daily painter who explores the merging of







16. Timothy Mulligan, River Shadows #2, acrylic on canvas, 18 x 24" 17. Michele Usibelli, Vineyard View, oil, 11 x 14" 18. Ed Totten, Going to the Sun Monuments, oil on board, 36 x 40"









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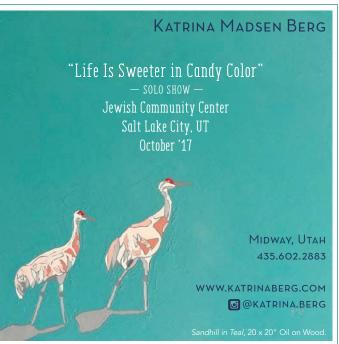
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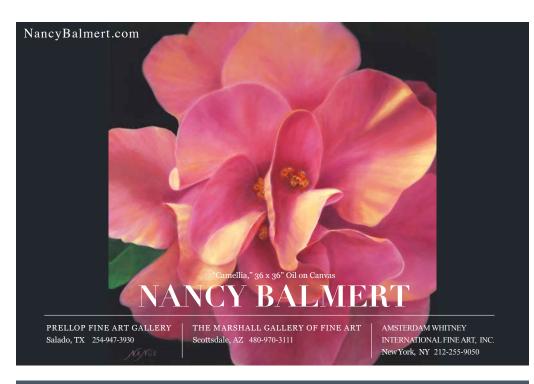




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COLLECTOR'S FOCUS LANDSCAPES



19. Timothy Mulligan, River View, West Sacramento, acrylic on canvas, 24 x 18" 20. Bruce Aiken, On the Power Curve, oil on canvas, 36 x 24" 21. Sarah Siltala, Passing Storm, oil on panel, 24 x 24" 22. Michele Usibelli, Full Harbor, oil, 9 x 12" 23. Chuck Larivey, Beneath a Golden Sky, oil on linen, 40 x 44" 24. Evelyn Dunphy, Work Clothes, Ireland, watercolor, 20 x 30" 25. Bruce Aiken, Lhotse, oil on canvas, 64 x 52" 26. Bruce Aiken, Blue Jewel of the Canyon, oil on canvas, 18 x 24"

light and water on canvas. He explains, "It's a fascination I'll spend the rest of my time as an artist pursuing and if my painting evokes an emotion, and my experience as an artist is shared, then it becomes worthwhile."

According to Deborah McAllister. "Accurate observations from nature are significant to my work, and plein air painting is my passion. The challenge of capturing the beauty of light in nature never loses it's appeal for me." Her plein air painting Grand Morning, of Lake Granby, Colorado, is an example as it shows the reflections of the glimmering sun along the waterway.

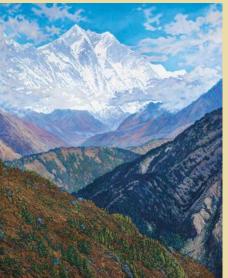
Dan Knepper finds that everyone can relate to a great sky, as it brings forth an emotional reaction whether it is a lazy summer day or brewing with a coming storm, "I like skies with great light and I don't want an average of what happens over three hours," he says. "I want the exact perfect moment when the clouds and light cooperate to make the prefect composition with transparency, translucency, dramatic color and contrast."

His painting My Head in the Clouds is available at Atelier Gallery in Charleston. South Carolina. His work is also at Howard/ Mandville Gallery, Mary Williams Fine Arts,

Going to the Sun Gallery, Greenwich House Gallery and Carteret Contemporary Art.

Montana artist Ed Totten believes a landscape painting-and any piece of artshould affect the viewer in one of two ways. "One, a memory is brought to life and you are transported back in time when you experienced seeing the actual landscape in person," says Totten. "Two, via the experience of viewing the piece of art, an imaginative virtual reality transports you into the landscape regardless of it being an actual place or the creative thought of the artist. So, whether a landscape is the artist's rendition of an actual location or a vision of the artist's







COLLECTOR'S FOCUS



27. Evelyn Dunphy, Evening at the Lake, watercolor, 22 x 30" 28. Evelyn Dunphy, September Bouquet, pastel, 14 x 16" 29. Gallery 31 Fine Art, Song of the Loons, pastel, 12 x 16", by Richard McKinley. 30. Chuck Larivey, Blue Iris, oil on linen, 84 x 72"

creativity, a piece of art should awaken your memory, imagination and emotions."

Erica Hawkes paints in a style she calls Nouveau 7, which is a blend of the impressionism of the Canadian Group of Seven and the Art Nouveau movement that has organic, flowing lines.

"Light and composition are two elements that play an important role in my paintings," she says. "I strive to create beautiful contemporary landscapes that draw you in and leave you feeling happy and inspired."

Beginning as a plein air painter, Evelyn Dunphy continues to enjoy being in nature. "It's been a great experience to be involved "The more educated a collector can be about the academics of art and the skill that an artist uses, the more they will appreciate the value of a piece of fine art that they are looking at."—Roger Dale Brown, artist

in saving wilderness places," she says.

Her artwork invites viewers to peaceful locales—quiet days at the seashore or lakes that calm the mind. "This sense of well-being and joy is one of the wonderful benefits of having art in your home," she says. "A collector wrote this note to me: Your

painting is the first thing I see when I come home from work. It brings me the peace I otherwise only find on the mountain."

On view at Gallery 31 Fine Art in Orleans, Massachusetts, is the exhibition Rhythm and Blues: Landscape Paintings by Richard McKinley. Leading the show

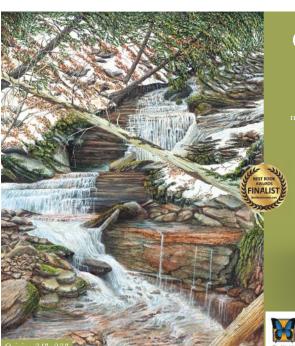
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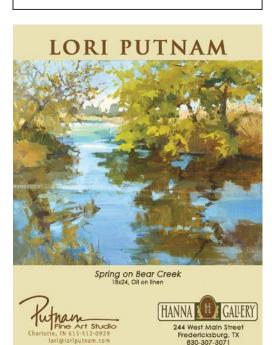


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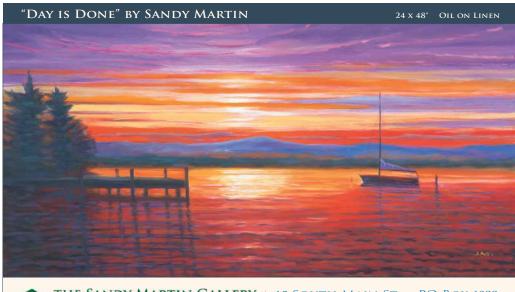
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"Niagara River Distant Mist," 14 x 11" Oil on Board



"Early Morning Horseshoe Falls," 8 x 14" Oil



"Reinstein Woods Summer" 14 x 11" Oil on Artist Board

KARL HEERDT Nature's Palette September 15 - October 14, 2017

COLLECTOR'S FOCUS LANDSCAPES

is Song of the Loons, a meandering marsh at the water's edge depicting light and shadow in soft pastel with a watercolor underpainting.

"Gallery 31 is honored to represent the art of American master Richard McKinley. Whether painting in pastel or oil, McKinley's compositions are influenced by the movement and rhythms found in nature," says Gallery 31 Fine Art owner and artist Sherry Rhyno. "Richard's landscapes highlight the timeless beauty found in the mundane, and in doing so lift us to see the world in all its unpretentious glory."

Jerome Weber has painted around the country, but he still thinks South Louisiana has among the best landscapes in the nation. He explains, "The live oaks with the hanging Spanish moss make them moody and mysterious. They make for a great painting. They are best painted as a silhouette. My painting will give the collector a feel that he or she is in South Louisiana."

For Katrina Madsen Berg, there is no greater joy than living and painting in a mountain valley surrounded by grandeur and a multitude of colorways. She finds there is something new and surprising to record depending on the weather, lighting, season and time of day.

"Capturing each shape of color, almost like a piece of stained glass, reminds me of the moments and emotions felt while painting each vista," says Berg, "For nature lovers, there is something extra sweet about acquiring a piece that not only recalls these emotions, but also ensures that a bit of the outside is brought inside all year-round."

Lori Putnam is inspired by the endless possibilities of nature-color harmony, patterns and shapes—as well as the textural challenges brought on by rocks, trees and water. "A successful work of art will use variety in paint application; gradation in color, tone and shape; and areas of silence for your eye to rest," says Putnam. "Back Wash is a studio piece created using only a plein air sketch painted in southern Utah as reference. By using only the sketch, true-to-nature color notes and freshness are retained."

East Aurora, New York-based Meibohm Fine Arts Inc. finds the contemporary landscapes of Karl Heerdt are not so much about the representation of the place with shapes, shadows and layers of paint, but rather the feel of being in the moment.

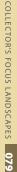
"I find myself drawn more and more to simple and uncomplicated motifs," Heerdt shares. "With unnecessary details removed

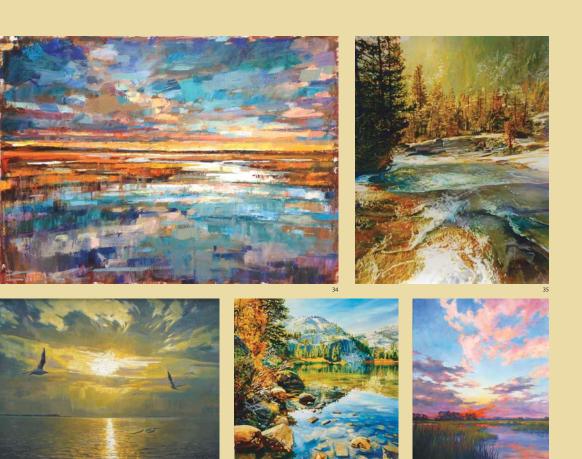






31. Wells Gallery, Under Cerulean Skies, oil on linen, 30 x 24", by Karen Larson Turner. 32. Gallery 31 Fine Art, Morning Impressions, pastel en plein air, 9 x 12", by Richard McKinley. 33. Gallery 31 Fine Art, Paine's Creek Landing, pastel en plein air, 9 x 12", by Richard McKinley. 34. Wells Gallery, Kiawah Purview, encaustic on canvas, 36 x 48", by Curt Butler. 35. Westward Gallery, Horsetail Falls, acrylic, 60 x 48", by Michelle Courier. 36. Reinert Fine Art, Ocean Dusk, oil, 36 x 48", by Paul Cheng. 37. Westward Gallery, Eagle Lake, acrylic, 36 x 36", by Michelle Courier. 38. Wells Gallery, Coastal Marsh Sunrise, Summer, oil on canvas, 36 x 30", by Junko Ono Rothwell.





and my own preconceived ideas taken away, only the truth remains. That is where the beauty lies."

Artist Michele Usibelli says, "Whether it's the reminder of a past journey or a special place that one holds near to their heart, a landscape painting has the wonderful ability to transport the viewer to another place and time. Profound memories can often be awoken or emotions evoked. This sense of 'knowing' can often be immediate and stir emotions deep within the soul. These feelings can be further intensified by confident brushwork, color harmony and relatable subjects, making the painting of landscapes a truly powerful tool."

Alexander Volkov is a Russian-American oil painter born in St. Petersburg in 1960 and now residing in New Jersey. According to freelance writer David French, "There

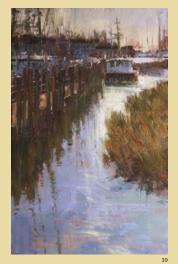
beauty-or world-to come to you."—Paul Cheng, artist

is a mystery and longing at the heart of Alexander Volkov's paintings. In his depictions of mythic and timeless rural America there is a world full of change where the past meets the present, nature takes over from man, day turns into night and the seasons seem always to be sliding one into another."

Among landscape painter Sandy Martin's latest works is Lake Winnipesaukee from Abenaki Tower, which combines the woods, the lake and the setting sun. Another of her pieces, Estrellita, is of a home on the St. Lawrence River in New York, Of the latter work, she says, "Planning the proportions of this scene made me think of traditional Chinese paintings where the size of the buildings and people were represented by their relationship to the trees, mountains and sky around them. On its own this is a large house, but its true beauty is in the river and trees around it."

Certain landscapes speak out to Timothy Mulligan "like a riddle or puzzle and I want to understand them better," he says. "I am eager to reimagine the scene to simplify

COLLECTOR'S FOCUS









39. Reinert Fine Art, End of the Walk, oil, 36 x 24", by Roger Dale Brown. 40. Alexander Volkov, The Voyage, oil on linen, 28 x 38" 41. Alexander Volkov, Western Sky, oil on linen, 27 x 44" 42. Barbara Fracchia, Wild Geese, oil on canvas, 40 x 30" 43. Larisa Aukon, Sacred Chamber, oil on canvas, 48 x 48" 44. Meibohm Fine Arts Inc., The Rapids, oil, 74x 14", by Karl Heerdt.

the shapes and to visualize lines and bold and brilliant colors. I try to capture the essence of the scene and my curiosity in a unique and personal way."

A painter of the desert Southwest, Sarah Siltala says the recurring theme in her paintings "are the luminous horizons that reach to infinity, the stillness of the land resonates through that one glowing light that reaches out across the mesas and

illuminates the vast dome of sky overhead."

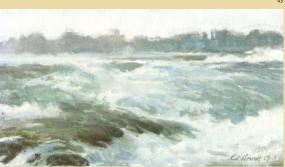
Arizona painter Bruce Aiken, who has painted the Grand Canyon for 40 years, is always in search of what he calls the "next big thing." He is an artist who is not satisfied with mere inspiration and seeks instead to be enveloped, expanded and enraptured. In October and November 2016, he went on an expedition with a documentary film crew to Mount Everest,

a place he says is ripe for interpretation and investigation. The arc of his artistic evolution will take him from the grandest of canyons to the highest peaks in search of his new muse.

Wells Gallery, in Kiawah, South Carolina, represents artists such as Karen Larson Turner, Junko Ono Rothwell and Curt Bulter. "Most people enjoy landscapes that remind them of somewhere they have

will come with time." — Cynthia Rosen, artist





been," says gallery director Emily Wagner. "Maybe it was a particularly special trip, or maybe it reminds them of home. It's that sense of familiarity and enchantment that draws people to landscapes."

Landscapes have the primary focus of Turner's work for the past 15 years, and in her paintings she tries to capture what caused her to give the scene a second look. The moments that are "worthy to be remembered."

Michelle Courier, who co-owns Westard Gallery in Denver with Patti Klapish, focuses on painting the intricacies of water

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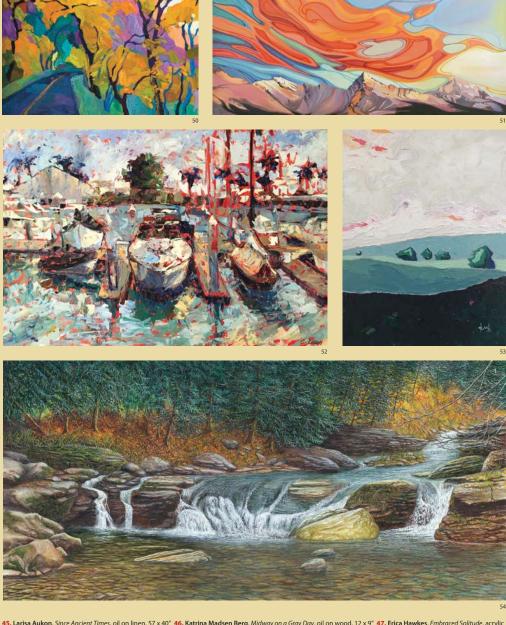
with Lake Tahoe being one of her favorite destinations. "I find water to be a challenge. Painting the layers of light gives me joy," Courier says.

Klapish adds, "I feel delight as if I could walk into her painted water. I feel the sun and what it would be if standing in that exact spot. It brings me joy in the beauty and pleasure to look at every day."

Larisa Aukon, who is represented by Scottsdale, Arizona-based Paul Scott Gallery, fills her canvases with colorful, bold brushstrokes that capture the ever-changing hues of natural light. The original tones seep through her added colors to create depth and brilliance. "I truly believe there is an inner 'pulse' that runs through everything," says Aukon. "There is no greater artistic inspiration for me than identifying this pulse and move it from my art on to the canvas."

Aukon also leads workshops each year, including at the Scottsdale Artists' School in December, and in August 2018 a workshop in Italy through La Romita School of Art.

A painter of nature, C.F. Lawrenson's The Listening Place was inspired by a location along Stony Fork Creek south of



45. Larisa Aukon, Since Ancient Times, oil on linen, 57 x 40" 46. Katrina Madsen Berg, Midway on a Gray Day, oil on wood, 12 x 9" 47. Erica Hawkes, Embraced Solitude, acrylic on gallery wrap, 48 x 48" 48. Sandy Martin, Lake Winnipesaukee from Abenaki Tower, oil on canvas with palette knife, 24 x 48" 49. C. F. Lawrenson, The Last Hurdle, acrylic on Masonite hardboard sealed with gesso, 27 x 34½" 50. Larisa Aukon, Turn, oil on canvas, 30 x 40" 51. Erica Hawkes, Enamoured Rockies, acrylic on gallery wrap, 30 x 60" 52. Cynthia Rosen, All Tucked In, oil, 24 x 36" 53. Katrina Madsen Berg, Midway Shadows, oil on wood, 12 x 9" 54. C. F. Lawrenson, The Listening Place, acrylic on Masonite hardboard sealed with gesso, 20 x 42"

COLLECTOR'S FOCUS







55. Cynthia Rosen, Remembering The Past, Washington's Crossing, oil, 16 x 20" 56. Nancy Balmert, Dunluce Castle, oil on canvas, 22 x 28" 57. Sally Ruddy, Band of Trees, oil on canvas, 16 x 20" 58. Nancy Balmert, Dunrobin Castle, oil on canvas, 36 x 36" 59. Sally Ruddy, Peaches N' Green, oil on canvas, 16 x 20" 60. Deborah McAllister, Grand Morning, plein air oil, 12 x 16" 61. Dan Knepper, My Head in the Clouds, oil, 36 x 48" 62. David R. Allison, Pennsylvania Project No. 17, Michaux State Forest, PA, 2010, archival pigment print, 24 x 36"

Wellsboro, Pennsylvania, where he was able to listen to the sounds of the water falling over the rocks. "I listen to the rhythmic music of the tumbling water while studying the patterns within it, and taking in the surrounding landscape that benefits from the water, while keeping it on its path," he says.

Another of Lawrenson's works, *The Last Hurdle*, was inspired by a place known as Little Four Mile Run at the bottom of

Pennsylvania Grand Canyon Turkey Path. He altered the background at the top of the work to give the viewer the feeling as if they could climb over the rocks and continue their walk into the woods.

Nancy Balmert is an avid traveler across the United States and throughout the rest of the world. She constantly takes photos from the places she has visited, with the landscapes from her trips being inspiration. Among her works are the Scottish Castle Dunrobin and the Dunluce Castle in Northern Ireland. Of the latter landmark, Balmert says, "My husband's grandmother was a MacDonnell, and this was the 'family castle.'...When I [painted it], I felt like I was painting a part of our family heritage."

According to Sally Ruddy, her artwork is an "effort to capture a moment and preserve the sweetness of it." It is not about her making the art, but honoring the place in the world where she lives.

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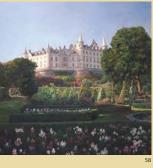
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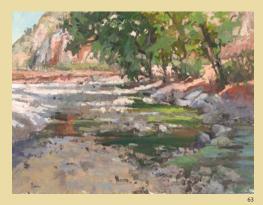
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COLLECTOR'S FOCUS











63. Lori Putnam, Back Wash, oil on linen, 18 x 24" 64. Laura Paray, Scintillating Water, oil on canvas, 18 x 24" 61. Jerome Weber, Winter in Louisiana, oil on canvas, 30 x 40" 66. Ann Watcher, Time for Apple Pie, oil on canvas, 24 x 48"

Photographer David R. Allison will have his first solo show at Atlantic Gallery in New York City with the exhibition of *The Pennsylvania Project*, a seven-year venture that focuses on the landscape and environs of South Central Pennsylvania. The region,

for the artist, provides an ever-changing source of material. "I photograph the landscape in a variety of ways by layering subject matter, the effect produces images that appear void of a central point of focus," he says. "My intent is to create

images where everything can be perceived as subject."

The photographs will be on view September 5 through 23, and there will be an opening reception for the artist on September 7 from 5 to 8 p.m. ●

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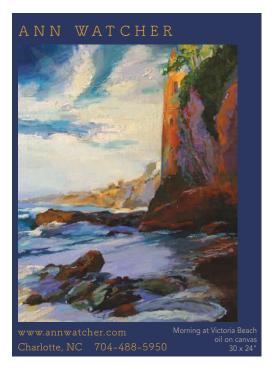
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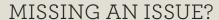
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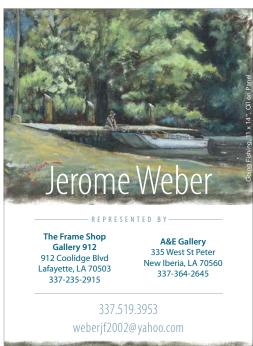


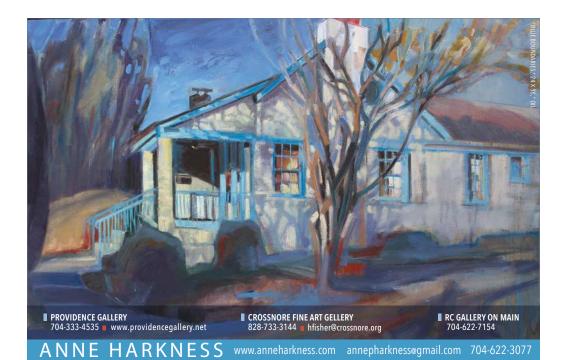
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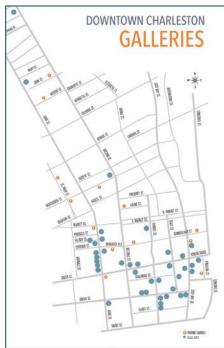
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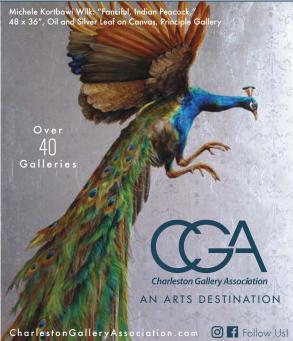
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Grant Redden, Quiet and Lonely, Oil, 24" x 36"



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The Art Lover's Guide to Collecting Fine Art in the

Pacific Northwest

hroughout the Pacific Northwest there are a number of fine art destinations that lure visitors with their unique cultural flair. Places such as Seattle, Whidbey, Edmonds and Olympia in Washington and Portland, Bend and Eugene in Oregon are home to a number of galleries, artists and museums, making them must-visit locales across the region.

Seattle boasts more than a dozen art walks held each month throughout the city. These events allow visitors the opportunity to enjoy exhibitions, special events and more beyond the normal operating hours. Started in 1981, the Pioneer Square First Thursday event was one of the first in the nation and takes place from around 6 to 8 p.m., depending on the venue. There also is the Fremont Art Walk held the first Friday of each month from 6 to 9 p.m. where visitors can find oil paintings, encaustics, illustration, sculpture and mixed media, as well as art installations. Another important event is the annual Seattle Art Fair in August where some of the nation's leading galleries come together for a weekend of fine art. In their booths, the nearly 100 participants will display among the best in modern and contemporary artwork.

In nearby Edmonds, the third Thursday of each month is $Art\ Walk\ Edmonds$ from 5 to 8 p.m., where galleries, restaurants and merchants celebrate the arts and local vitality; while the city of Olympia will host its fall $Arts\ Walk$ on October 6 from 5 to 10 p.m. and October 7 from noon to 5 p.m.

Museums throughout the state also boast must-attend

exhibitions including Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection from September 2 through January 7, 2018, at the Tacoma Art Museum; the Cascadia Art Museum's Territorial Hues: The Color Print and Washington State 1920-1960, opening October 5; and Andrew Wyeth: In Retrospect from October 19 through January 15, 2018, at the Seattle Art Museum.

Portland is home to a number of fine art walks throughout the city, including the First Thursday art walk that takes place in the historic Pearl District, typically from 5 to 8 p.m., with a special Street Gallery open from April through October. During the first weekend of March is the SE Area ARTWalk with nearly 70 participating artists exhibiting in their studios, homes, workspaces and galleries. The 19th annual Portland Open Studios tour will take place for two consecutive weekends—October 14 and 15 and October 21 and 22—where 103 artists will present paintings, sculpture and more.

Each May in Mt. Tabor is an annual neighborhood art event that promotes "high-quality visual art in a variety of media." In Bend is the Downton Bend Business Associations' monthly First Friday Art Walk beginning at 5 p.m. where shops are matched with artists and stay open late to allow art lovers to explore.

Within the pages of this guide to the Pacific Northwest are insights from galleries and artists located in the area, including Cole Gallery, J Watson Fine Art, Emiliya Lane, Ned Mueller and Kathryn Townsend.



I WATSON FINE ART

(661) 476-7558 info@jwatsonfineart.com www.jwatsonfineart.com

J Watson Fine Art offers museum-quality art by award-winning artists. In addition to helping collectors and corporate collections throughout the U.S. and internationally to acquire great artwork, the gallery has assisted with fundraising for the National Museum of American Illustrators and the Autry Museum of the American West and has sponsored the Masters of the American West show.

They have a strong emphasis on romantic figurative paintings by artists like Serge Marshennikov, Pino, Royo, Steve Hanks, Volegov as well as Western art by G. Harvey, Howard Terpning, Martin Grelle, Curt Walters and Frederic Reminaton, among others. There are also some wonderful treasures available

by famed American illustrator Norman Rockwell.

There are many offerings from top artists on the website. There are also available works that are not on the website. as the gallery handles some discreet sales, especially on

higher-end paintings, but information can be requested by phone or e-mail.

"If you are looking for something in particular feel free to reach out to us." says gallery owner Joanne Watson. "I enjoy helping collectors find

art that is a good fit for their collections, and I feel truly blessed with what I do and with the success of the gallery."

J Watson Fine Art also accepts select works of art on consignment.

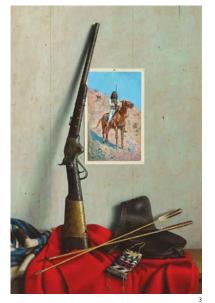


J Watson Fine Art. Restful Revisit, oil on canvas, 24 x 40", by Pino.

J Watson Fine Art, Portrait of Adriane, woil on canvas, 141/2 x 12", by Norman Rockwell.

J Watson Fine Art. Apache Thunder, oil. 36 x 26", by William Acheff.





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13621 182nd Avenue Southeast Renton, WA 98059 (425) 894-2447 nedmueller06@comcast.net www.nedmueller.com

Ned Mueller is an accomplished artist who has painted for more than 60 years. He is the only artist in the Northwest that has been designated a "Master" artist by both American Impressionist Society and Oil Painters of America.

Mueller combines his love of travel and painting by creating inspiring works from all over the country and the world. He is constantly challenging himself to come up with unique and compelling concepts and



designs in a traditional/ impressionistic style. His versatility of a wide range of subjects includes landscapes, figures and portraits.

He particularly enjoys doing complex paintings of figurescapes. He loves to share his many years of knowledge and skills, and is in demand to teach classes and workshops in his Renton,

Washington, studio and around the country.

In October, Mueller will participate in the miniature exhibition at Howard/ Mandville Gallery in Kirkland, Washington. Then, in November, his work will be on display in the Plein Air Washington Artists paint-out From Valleys to Vineyards in Tacoma, Washington.



Ned Mueller, Morning Break, oil on linen, 9 x 12"

Ned Mueller, Minaret Valley, Sierras, oil on linen, 10 x 12"









KATHRYN TOWNSEND

Olympia, WA (360) 357-9082 kath.townsend@gmail.com www.kathryntownsend.com

Kathryn Townsend grew up in the Pacific Northwest hiking in the old growth forests of the Dosewallips River and on the glaciers at the summit of Mount Rainier. Taking an art history course in college, she fell in love with the visual arts. She says, "Painting is like coming out of the forest into an alpine meadow above timberline—the view is suddenly wide and far-reaching—it is a different state of mind."

When painting in plein air, Townsend uses oils on museum board, an all-cotton archival surface that is lightweight for travel. She says the most remarkable part of her journey has been traveling with other painters in such places as Yunnan Province in China, Glacier National Park, Alaska, Italy,

France, Cornwall, rafting/painting in the Grand
Canyon, and hiking in the
Selkirks of British Columbia.
The use of big brushes, bold
strokes and generous paint
application all bring a sense
of freedom. Townsend's
studio overlooks a small cove
in Puget Sound—a perfect
place for the study of nature.

Over the years, Townsend's work has been selected by U.S. ambassadors to hang in embassies in the Bahamas, Oman, Yemen, Vatican City and Jordan. Townsend is a signature member of the American Impressionist Society and has exhibited in national and local shows since 1989.

COLE GALLERY

107 5th Avenue South, Edmonds, WA 98020, (425) 697-2787 www.colegallery.net

Cole Gallery features a stunning collection of paintings and sculpture from nationally acclaimed artists featuring whimsical impressionism to realism. Among its 50 artists are Michelle Waldele, Mike Wise, Andy Eccleshall and Kyle Paliotto.

This September the gallery will feature Waldele, a brilliant realist who offers a whimsical perspective to still life paintings that come alive with vintage charm.

At Cole Gallery, just blocks from the Edmonds ferry, visitors view artwork in an exquisite gallery setting and have the opportunity to take workshops and classes from its artists in Cole Art Studio, an 1,100-square-foot on-site teaching space.



- Kathryn
 Townsend, Mt.
 Shuksan Morning
 Light, oil on
 museum board,
 12 x 10"
- 2 Kathryn Townsend, Nisqually Color, oil on museum board, 10 x 12"
- Cole Gallery, Autumn Frost, oil, 30 x 22", by Michelle Waldele.

DESTINATION / PACIFIC NORTHWEST

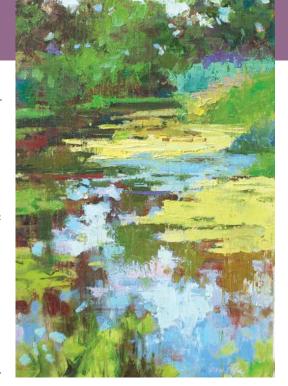
EMILIYA LANE

(206) 419-0424

www.artlanegallery.com

As a professionally trained artist and art instructor, **Emiliya Lane** loves painting all subjects. However, being outside painting nature has always been a most magical subject for her.

As Lane likes to say: "The union of art and nature is pure joy, happiness and something that keeps me chasing color, light and shadow. Plein air painting takes me to an inner place where I feel the strongest and most intense connection to the source, where I find an answer to all my questions, and where I find an end to my search for beauty, love and harmony."



Emiliya Lane, Quiet Backwaters, oil on linen, 18 x 12"



Kathryn Townsend

Olympia, Washington 98506 | 360-357-9082 www.kathryntownsend.com | kath.townsend@gmail.com



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"Girl in Scarf" by Serge Marshennikov 17.72" x 15.7" Original Oil on Canvas



"Azaleas" by Royo 15" x 22" Original Oil on Canvas



"Peonies in a Silver Urn" by Evan Wilson 30" x 36" Original Oil on Canvas



"Market Street Trolleys San Francisco" by G. Harvey 36" x 30" Original Oil on Canvas

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"The Sound of Rushing Water," 12 x 16" Pastel



"Autumn Rush," 16 x 20" Pastel

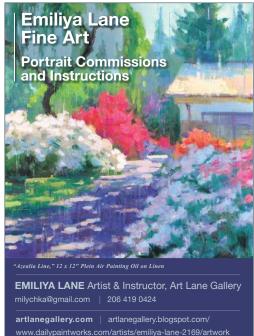
"Secluded Falls," 18 x 24" Pastel

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NED MUELLER

Renton WA · American Impressionist Society Master · Oil Painters of America Master





"Minaret Range- Sierras," 9 x 12" Oil

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WOLF KAHN

Light and color



In the 1980s and '90s, Wolf Kahn frequently led master classes at the Santa Fe Art Institute. Kahn, who will be 90 this year, escaped Nazi Germany in 1939 and came to the U.S. in 1940. This year he was awarded the U.S. Department of State's International Medal of Arts and maintains that he is painting more than ever.

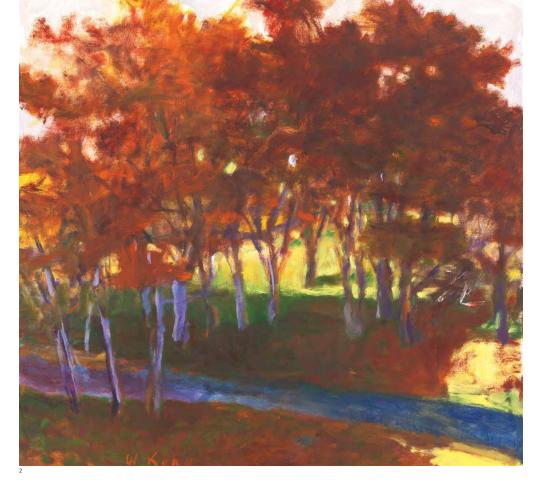
LewAllen Galleries in Santa Fe, New Mexico, has assembled works from 1990 to 2016 for an exhibition titled Wolf Kahn: Light and Color—his first exhibition in Santa Fe in nearly 30 years. The show continues through September 10.

The gallery notes, "The objects he references landscapes, trees, hillsides, pastures, streams, barns, sky—are not represented for their own sake but ratherbeneath the surface of their appearance—they contain resonance of larger ideas and deep feeling about nature that Kahn gracefully evokes. These transcend time and place and, inciting memory and imagination, they inspire ideas in others: nature as the source and sustainer of life, the land as that which is eternal, connecting past, present and future; and the world as a place full of beauty, no matter the turmoil that otherwise exists."

Kahn studied with Hans Hofmann in New York and later sought to take the best of abstraction, color field painting and representation and combine them. He said, "I don't need to make a tree look just like a tree. Everyone knows what a tree looks like." He calls himself a colorist who "abstracts" the elements of the

- Spring Haze, oil on canyas, 16 x 24"
- On the Bank of the Gihon River, oil on
- Apaloosa, oil on canvas, 26 x 32"







landscape and, as a colorist, he pushes the color beyond what we might expect.

His distinctive use of color can be seen in Spring Haze, 1999, an oil. He particularly likes the juxtaposition of purple and green. He comments, "For the artist, purple has special qualities. The smallest variation in density of tone is significant. Purple can be made to appear airy or heavy. (Try to make a heavy yellow or an airy black.) It can describe a wide range of psychological meanings, from celebratory to tragic. It can be reticent or call extreme attention to itself—a most useful color."

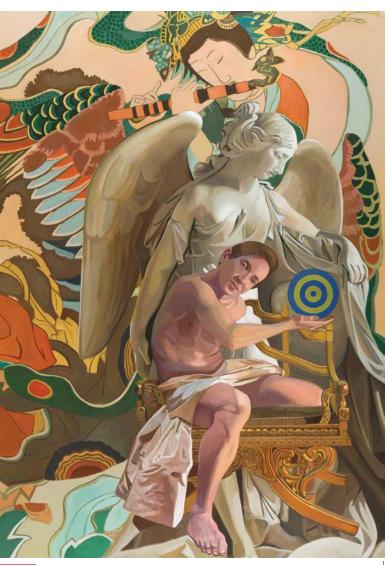
Spring Haze also contains a bit of his "scribblescrabble," an uncontrolled application of lines; in this case suggesting trees. "The aim is to overcome the tyrannies of conscious intention, using intention to get beyond intention. As the Zen Master said: 'The best control is no control."'

Kahn's oils and pastels transcend representation and create what he calls "a field of coloristic excitement"-an experience that rouses the spirit to higher levels of awareness.

169 Newbury Street | Boston, MA 02116 (617) 226-1108 | www.childsgallery.com

THOMAS DARSNEY

Fabric and flesh



In 1990, the Isabella Stewart Gardner Museum was the location of the largest art heist in history. Thirteen works, valued at \$500 million combined, were stolen and have never been recovered. The heist looms large in Thomas Darsney's mind, and the missing artworks make appearances in his newest paintings. His latest solo show Fabric & Flesh is on view at Childs Gallery, another Boston institution, now in its 80th year in business.

"I am mostly a self-taught artist, and I've come to the conclusion that composition has to be the most powerful thing, to make statements. I compare it to 'location, location' in real estate. Composition, composition, composition!" Darsney says. "If you don't pay attention to composition, even if you're the best painter in the world, then it's going to be difficult to move forward as an artist."

The headliner piece for the exhibition, titled *The Gilded Chair*, follows these principles. The piece began with an old-fashioned chair purchased at an auction, and the other elements of the painting grew organically out of it. Darsney interprets the "flesh" element of *Fabric & Flesh* as not just physical flesh, but also the fleshing out of the composition. The model, draped across the chair in an old-fashioned pose, is wrapped in fabric and elements of paintings from the Gardner make appearances in the background.

In *The Ghost of Isabella*, the art stolen in the heist takes front and center. An autodidactic artist, Darsney paints his own interpretations of the stolen works. "I did that painting because I wanted to document something of great historic significance, something that is very relevant every day being in the Boston area," Darsney says. "It seems like yesterday that the heist happened, it's an important piece that I really wanted to put out there."

Fabric & Flesh will remain on view at Childs Gallery through September 1. ●









- The Head of Jasper Johns, oil on panel, 55 x 40"
- Velvet, oil on panel, 43 x 55"
- Red Tea, oil on panel, 36 x 30"
- Gilded Chair, oil on panel, 56 x 40"

ERIN CURRIER

Fight like a girl

In 2010 Anne Lieberman received a Fulbright Fellowship to conduct research on women in Muay Thai boxing, the national sport of Thailand. She trained in Muay Thai and interviewed both foreign and native women fighters for her research. She found that the story of women fighters had been told by men. She gave them a chance to speak on their own. She is now an amateur Muay Thai champion.

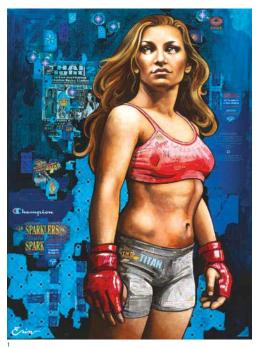
People who are considered "other" in one world or another have been a fascination for Erin Currier, an artist in Santa Fe, New Mexico. She has learned and believes "that our commonalities as human beings far outweigh our differences. Divisions are often either superficial or artificially

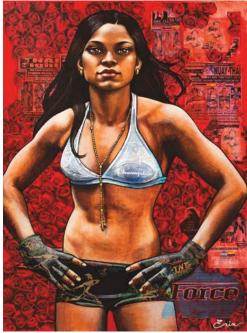
created based on racial, economic and national ideologies."

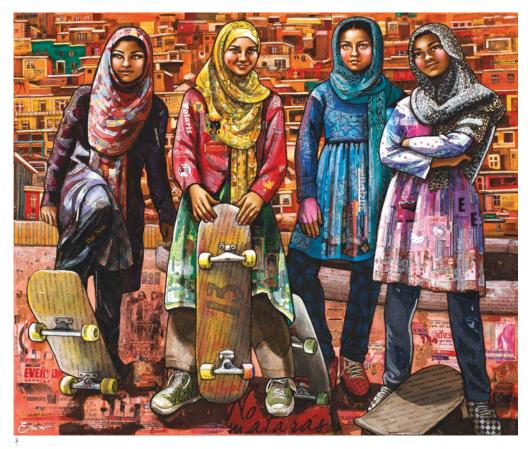
She says, "What began as a natural integration of my sociopolitical beliefs with a sheer joy of art-making has since developed into a full-fledged artistic praxis by which I integrate the human realm I come in contact with in the course of my travels—its individuals, cultures and struggles—with its refuse, in order to comment on and participate in the issues I feel most passionate about."

"Erin Currier helps us see the world and people differently through her vibrant collage-based paintings. Each piece is a masterful tribute to a cultural legacy, a social issue or an individual's struggles and achievements."

— Denise Phetteplace, executive director, Blue Rain Gallery









Miesha Tate, acrylic and mixed media on panel, 48 x 36"

Amanda Nunes, acrylic and mixed media on panel, 48 x 36"

Kabuli Schoolgirls, acrylic and mixed media on panel, 60 x 72"

4
Erin Currier in her studio.
Photo by Karen Kuehn.

Neatly stored in her studio are bags of detritus from her travels across the world—candy and cigarette wrappers, labels, stickers. They find their way into her complex painted collages of figures as a tangible context for the portraits.

Her latest work is in an exhibition, Fight Like A Girl: New Mixed Media Works by Erin Currier, at Blue Rain Gallery in Santa Fe, September 15 through 30.

In two works, she honors mixed martial artists Miesha Tate, a former Ultimate Fighting Championship Women's Bantamweight Champion, and Amanda Nunes, the reigning Women's Bantamweight champion. The collaged background of the painting of Nunes

contains references to Muay Thai and red roses. Her fighting top has collaged elements from Champion athletic equipment and the word "goddess." Prominent in the foreground is "Force." In the painting of Tate "Super" is collaged on her fighting top and "Titan" on her shorts.

Currier switches gears in Kabuli Schoolgirls to depict girls fighting stereotypes in a different way. Four Afghani girls in traditional headscarves, wearing jeans and running shoes, pose with their skateboards, three of which are collaged with "Priority Mail" stickers. The collage elements range from a reference to Timothy Leary to the wrapping for incense sticks.

JOSEF KOTE

Sunny days





Josef Kote's newest works are spontaneous and free flowing, but also rhythmic and deliberate. It's a delicate dynamic, one that Kote manages with flying colors, almost literally. The works will be part of a new show opening September 22 at Vinings Gallery in Roswell, Georgia.

"This is my third exhibition this year and you'll find that a lot of my new paintings are re-visiting some of my earlier themes but hold a completely different perspective. Each piece has a unique composition and its own personality, reflective of my own new influences and experiences this year," Kote says. "The constant in my work is that I am always trying to push myself to explore new techniques, new ideas and overall generate results that I can feel proud of. While making this collection I was in a place where I wanted to do work that felt tranquil, serene and peaceful, and that's exactly what I achieved."

Pieces in the show include Sunny Days, which shows Kote's loose and seemingly spontaneous brushstrokes on the bottom of the composition, where a boat rests in wet sands at the beach, and his tighter, more detail-oriented brushwork on top, where a colorful variety of umbrellas protect beachgoers from the summer sun. "I wanted to capture the feeling of a warm, sunny day on the beach. Light and composition are where I got caught up the most on this piece, the way the light would fall on the boat and how close to it you would feel looking at it," he says. "The texture in this painting is also really prevalent, the differences of wood, the sand and the water all next to each other were important to distinguish to give it that clarity



that sometimes is very important, as we mentioned earlier."

When determining the kinds of brushstrokes-be it tighter application that serves detail or looser applications that serves abstract moods and emotions-the artist is comfortable experimenting with different strokes before settling on anything. "I've always loved experimenting with that idea, the combination of abstract and true-to-form representation. I would say in general, I have a good mix of both in every piece and that comes to me most naturally. It's a feeling-some things just feel more important to detail and other parts feel like they'll evoke more emotion if you don't actually see it in clarity," the New York painter says. "I like to think about it like the notion of waves: they are always moving, there's something poetic about that. If you stare at waves for a long time it's almost like being in a trance. How do you then translate that into a painting? It doesn't always make sense, but that's



- Sunny Days, acrylic on canvas, 40 x 60"
- Brilliant Fall, acrylic on canvas, 40 x 50"
- I Call it Magic, acrylic on canvas, 40 x 50"
- Enchanted Place, acrylic on canvas, 40 x 50"

why you experiment so that you can figure out how to translate something like that, the idea of capturing the energy of movement in a static state. I believe that

an artist's style is directly related to their personality and our personalities dictate which direction we choose, whether it is a tighter or a looser approach."

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ERIN HANSON

Super bloom





N ature has never been shy about its grandeur and beauty. But every now and again, when conditions are right, nature shows off. And Erin Hanson was there to capture it.

"I have been painting desert scenery since I was a child growing up in the Mojave Desert. I have always been drawn to the beautiful colors of the desert in the springtime. This year we had more rain than California has seen in six years, and the sudden downpouring of rain on the parched ground caused a huge burst of wildflowers known as a super bloom," Hanson says. "As soon as I started exploring the 2017 Super Bloom in the Southern California desert, especially Borrego Springs and regions around San Diego, I knew I wanted to do a show based around this Super Bloom. I have been going to Borrego Springs to paint for almost 10 years, and I have never seen this

many wildflowers in so many different colors."

The artist will present 10 new works inspired by this incredible natural phenomenon in *Erin Hanson: The Super Bloom Show* on September 9. The one-day-only exhibition will feature a reception from 5 to 9 p.m.

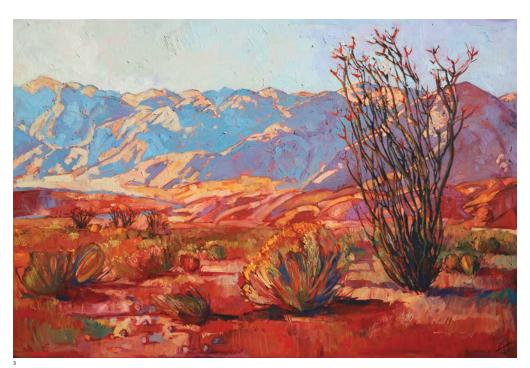
Hanson, who was influenced at a young age by the work of Dutch post-impressionist Vincent van Gogh—"I remember being in love with his painting *Irises* when I was about 8 years old, and then later helping my mother gardening and planting real irises in the ground," she says—uses her arrangements of color to express her love and admiration of the natural world.

"I like to explore landscapes that already have a lot of color in them, like southern Utah, or Borrego Springs in a spring bloom, or Carmel Valley right after a rain," she adds. "I use color to communicate the emotion of being out of doors, where everything seems so much Ocotillo Sky, oil on canvas, 40 x 30"

Northern Blooms, oil on canvas, 50 x 36"

3 Ocotillo Gold, oil on canvas, 48 x 72"

Canyonland Wildflowers, oil on canvas, 36 x 48"



more vivid and alive when compared to sitting indoors under fluorescents. I see color in everything. Even a white sand beach has hues of lavender in the pockets of shadow and apricot-colored highlights in the late afternoon."

She achieves her rich harmonic color and abstract design by spending a great deal of time outdoors amid the blooming flowers, towering rock features and cloud-filled skies. "My paintings always start by exploring the outdoors and hiking or backpacking around in national parks or backcountry wilderness, or even in rural areas like Paso Robles," she says. "When I am outside, I am always searching for interesting abstract shapes in the landscape, a unique tree formation, or a beautiful medley of color. I find most of my inspiration in the early dawn or daybreak, or in the late afternoon. I love the dramatic colors that I see at these times of day. I got started painting landscapes when I was rock climbing every week at Red Rock Canyon in Nevada. The steep red and orange cliffs of the canyon were both beautiful and exciting to me, as a rock climber, and I always try to capture that feeling of excitement in my paintings."

In the show Hanson will be presenting



epic landscapes as well as smaller more intimately focused scenes of wildflowers. For Ocotillo Sky, she went big with fiery orange clouds on a blue sky over violet and pink mountain ridges.

"Ocotillo Sky is a painting of Borrego Springs in the springtime. The first time I saw an ocotillo cactus in bloom, I was smitten," she says. "Since then I have painted these spindly cactus plants with their bright red, bird-of-paradise flowers scores of times. In this painting, I wanted to capture the ocotillo in bloom against a glorious desert sunset sky."

525 W. 26th Street, Ground Floor | New York, NY 10001 (212) 645-2621 | www.georgebillis.com

BRUCE BRAINARD

Contemplative vistas

Bruce Brainard's artist heroes range from George Inness to Mark Rothko. Each, in his own way, expressed a spiritual sense in his work. Inness wrote that his purpose was to "awaken an emotion." Rothko wrote, "A painting is not a picture of an experience, but is the experience."

Brainard grew up in a farming community among the extraordinary beauty of the Snake River Valley in Idaho, in the shadow of the Grand Tetons. He began painting his response to the landscape when he was studying art at Brigham Young University. He seeks the divine in the landscape and its place within himself as well.

He is also fond of Caspar David Friedrich, the 19th century romantic painter who wrote, "The painter should paint not only what he has in front of him, but also









what he sees inside himself. If he sees nothing within, then he should stop painting what is in front of him."

Brainard's latest paeans to the landscape can be seen at George Billis Gallery in New York from September 5 to 30.

His Rising II could be an homage to Inness with its dense, dark woods beneath the rising ephemeral clouds. Low horizons and dominant trees against large skies are a hallmark of these paintings. The infinite variety of sunlight, its effect on the solid objects it illuminates, as well as the atmosphere it creates with the moisture in the air are metaphors for the variety of man's experience of nature.

In *Restraint*, the trees are resolute in their solitude but part of a more complex ecosystem.

Brainard says, "I love to paint and feel that art can have great power." His paintings express that power not in scenes of storms and drama, but in calm, light-filled vistas that invite contemplation.

- Golden, oil on canvas, 30 x 48"
- Restraint, oil on canvas, 30 x 60"
- Rising II, oil on canvas, 30 x 48"
- Highlighted Grove, oil on canvas, 30 x 24"

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ULRICH GLEITER

The seasons



- Ulrich Gleiter paints in nlein air
- Desert Landscape, oil 14 v 20"
- November, oil, 43 x 231/5
- Last Moments of a Winter Day, oil, 271/2 x 331/2"

ne landscape paintings of Ulrich Gleiter take the viewer around the world throughout all seasons. Born in Germany, the artist says many of his pieces are "travel impressions" from places such as Croatia, Italy, the Republic of Georgia, and throughout Russia in the Urals, Siberia and the polar regions, to name a few. September 15 through October 30 a new series of these works. titled The Seasons, will be on view at Gallery 1261 in Denver.

"When painting landscapes, I love to work outdoors. This gives me direct contact with the scene and I can observe it is alive, changing constantly and rapidly. Different weather means another light, and maybe a better composition," Gleiter explains. "Usually, I work over several sittings, sometimes over weeks on one painting. Already within a few days, one can notice how nature changes: snow

is melting, flowers appear, grass turns greener or the leaves are getting yellow. This brings new ideas. A photograph, on the contrary, is static. I rarely refer to photography."

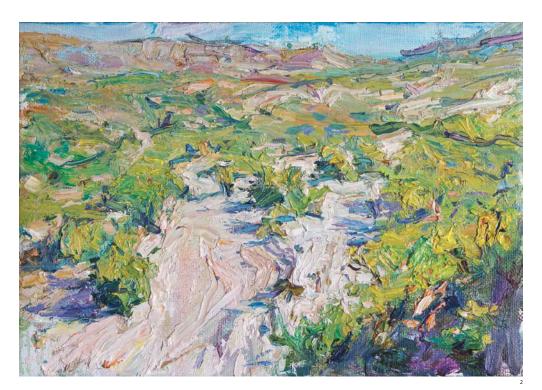
He adds, though, there comes a point when direct observation is not the way to finish the painting. "Reworking from imagination," he says, "not looking at nature but at the canvas, maybe in the studio, this is when the last brushstrokes might happen."

Among the works on view in the exhibition is Desert Landscape, a rare desert scene by the artist, who aimed to capture the vastness and heat of the environment. Another piece, Last Moments of a Winter Day, depicts springtime in the Urals in Russia with only a few patches of snow left on the ground.

"Painting a large-size canvas brings its own challenges as the light moves rapidly during the last moments of sunlight," recalls Gleiter of painting Last Moments of a Winter Day. "To catch this special color, I returned to the spot several evenings in a row at the same time. This instant, the last rays of sunlight, is something I regularly try to capture in my paintings."

During his final years at Repin Academy in St. Petersburg, Russia, Gleiter often spent weekends painting in a nearby village. The work November, which he finished mostly from memory, reminds him of some of his best moments from his years in the country.

"Whatever the genre, a painting should always be a portrait of something and convey the personality," he says. "A man has as many personalities as the number of languages he knows,' says a proverb. I consider the same is true for landscapes: the history of a region and much more reflects into the 'personality' of a landscape, and finally into a painting."









RJD Gallery

2385 Main Street | Bridgehampton, NY 11932 (631) 725-1161 | www.rjdgallery.com

ARMANDO VALERO

Flow of movement

A native of Colombia, Armando Valero established himself as an artist while he was still a student. first at the National University of Colombia School of Fine Arts, and then at the Royal Academy of Fine Arts of San Fernando in Madrid. The Restless Wind. his latest solo show at RJD Gallery, explores how characters interact with the flow of movement brought by the wind, how they use and play with it.

"All of these 'people' are drawn in a manner that reflects movement, like the capture of a climax detained in time by me," Valero explains.

When he was a child, Valero was introduced to artists in his father's library that still influence him to this day. "By the time I was 12 years old, I knew about Rembrandt, Goya, Titian, Raphael, da Vinci, Picasso and many others, and what I found was their total dedication to the perfection of their craft," he says. "I believe in imagination. This is what I understood from the beginning, for me this is the key not just to be a painter but an artist."

Serenade, oil on canvas, 54 x 72"

The Call, oil on canvas,

The Little Singer, oil on canvas, 72 x 54"











"Collectors rave that Armando Valero's artwork brings a passionate, colorful breath of fresh air to their homes and a daily life's reminder to grasp the moment, embrace nature and to hold closely the ones you love."

- Richard J. Demato, principal, RJD Gallery

Valero is not just an artist, but also a poet. Each piece of artwork in The Restless Wind is paired with an original composition. In The Call, a woman rises from the scene, calling to the animals of the ocean with a conch. In the final stanza of the accompanying poem, Valero describes her thusly:

She plays with the air that pushes the clouds and with creatures watching every where, she dances at the rhythm of rocking waves that come and go like an endless parade.

The Restless Wind will be on view at RJD Gallery from September 16 through October 16.

ASHLEY ANNE CLARK

Creatures of the night

iving on Prince Edward Island, Ashley Anne Clark has had a lifelong fascination with nature and wildlife. This interest finds its way into her artwork through not only the subject matter, but also the materials she uses. For the last few vears, her creations have been in a mixed-media format that combines natural elements, such as seaweed and branches, with paintings of animals on watercolor paper that are cut out and affixed to wooden panel canvases.

The majority of the pieces are nighttime scenes, reflecting the quiet and starry-skied world around her on the Canadian island. "I work with ink and I've always really enjoyed drawing in a dark, rich black. That has always kind of drawn me to it. I'm also really fascinated by the stars and sky. Where I live the sky is phenomenal," she savs. "I'm on a little island, so we don't have much light pollution. I feel like looking up at the stars is a sense of connecting. It's a way for you to connect with nature and get a sense of who you are in the world."

Foxes, insects and rabbits are among the animals Clark depicts. They are sometimes solo-almost portraits of the creature-and other times they are grouped together in packs, hinting at companionship. Each piece, however, seems to have a different meaning depending on who is viewing the work.

"I find that people can see themselves in the piece, or they see someone they know. I feel like personalities can be portrayed through these tiny little animals," Clark explains. "...[E]ven the slightest



"Nocturnal animals are magical and intriguing as their lives occur during the night, while the rest of the world sleeps. Ashley Anne Clark paints this beguiling world."

- Christina Franzoso, director, Lotton Gallery









Bunny Family and Butterflies, mixed media on panel, 24 x 20"

Deer 4, mixed media on panel, 10 x 10"

Raccoon 8, mixed media on panel, 10 x 10"

Owl 89, mixed media on panel, 10 x 8"

Fox 635, mixed media on panel, 10 x 10"

change of the line can make the animal look sad or sleepy or confused or playful. I like to play on different emotions and see how I can represent that through another being than a human."

Common in her work are moths, such as in Fox 635, which shows a fox curled in a ball sleeping and two moths fluttering above. "I feel like they are just reoccurring in

my life, and they can represent so many different things," says Clark. "I use moths as a way to maybe add another layer into my piece that might be mystical, magical, ghostly even, or represent some otherworldly element."

The moths also add movement to her pieces—just as the mixed media components add texture—and she says they can also connect to the moons that appear frequently in her work. Clark elaborates, "The moon is a strong element in my pieces, bringing more attention like that—being a moth drawn into the moon and light."

Throughout the month of September, Lotton Gallery in Chicago will exhibit around a dozen of these nocturnal animal scenes by Clark.

830 Canyon Road | Santa Fe, NM 87501 (505) 577-5911 | www.bealsandco.com

DAVID SANTIAGO

Zodiac

avid Santiago uses makeup...on his paintings of women with freckles. He says, "Tve always thought they are so beautiful and distinctive, like a snowflake—no freckle faces are alike. They possess so much personality. The random yet organized chaos they emit is hypnotizing, like that of a star constellation. I feel people should wear them proudly, which is one reason they are so predominant in my work. It ties all of my pieces together, but if you look closely you can see they are all unique in their own special way."

In the process of creating his work in charcoal and pastel, he was introduced to a brand of blush from Walgreens that took to the wood panels as blush does to flesh, being absorbed slightly into the surface. A friend later introduced him to a higher quality blush and top-of-the-line eyeliner.

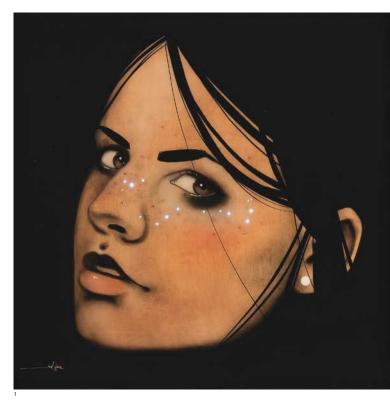
Santiago experiments—moving to wood panels when he tired of ripping paper when he was applying pigment with his hands, moving to birch rather than walnut because of its regular and fine grain, settling on resin after experimenting with varnish, which highlighted the wood grain as well as his mark making and brushstrokes.

His latest series, Zodiac, is being shown at Beals & Co. in Santa Fe, New Mexico.

He always felt the pattern of freckles resembled constellations and portrayed star patterns in his work "hiding in a face or a shoulder."

His figures have been subtly confrontational. A direct gaze, a tiny flick of charcoal turning a grin to a smirk, dilated pupils, invite the viewer to connect.

In Zodiac, he perused his supply of images and selected expressions that embody the characteristics of each of the astrological signs. Wanting to emphasize the particular freckles representing the stars in the constellation, he ruminated and experimented. Glowing paint would require ultraviolet light, backlighting through drilled holes wouldn't allow enough light. He settled on fiber optics

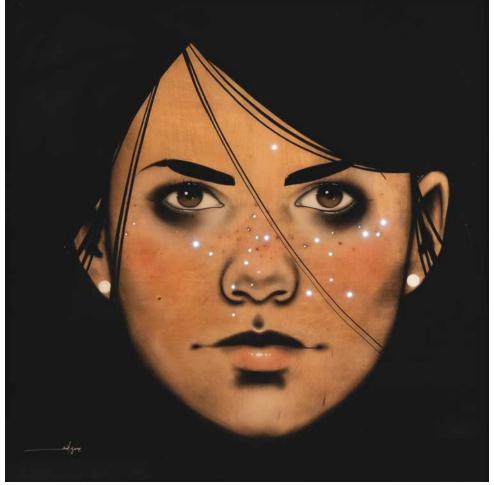


that can be adjusted for intensity and color by a remote control, involving the viewer intimately with the art.

He says, "Each piece is defined not only as a final product, but also through the process, materials and ideas that went into its creation. In observing a glimpse of its wood-grained origin within the final product, viewers are allowed to be part of the artistic journey and reflect on their own path to that moment. It allows them to delve deeper, be reflective, exposed, naked with the art."

- Scorpio, pastel, charcoal and India ink with fiber optic, 32 x 32"
- Leo, pastel, charcoal and India ink with fiber optic, 32 x 32"
- 3
 Virgo, pastel, charcoal and India ink with fiber optic, 32 x 32"
- 4 Sagittarius, pastel, charcoal and India ink with fiber optic, 32 x 32"









Human Nature

The human figure and forested lands are the focus of Stephen Zhang's fluid watercolor paintings.

Stephen Zhang, who was born in China, grew up on the campus of an art academy where his father worked as an artist and professor. The artistic environment of his upbringing led him to choose art as his profession. He began painting fulltime in 2016 after a successful career as a creative director. Zhang's medium of choice is watercolor, which he

learned from his father.

In his paintings, Zhang strives to express watercolor's inherent qualities of spontaneity, fluidity and unpredictability. "Part of the beauty, and the challenge, of watercolor is the use of water as the medium," Zhang says. "Because of it, paints flow freely; they run into each other; and they dry unevenly. However,

these are exactly the unique characteristics of watercolor and the fun of it. Taking advantage of these qualities, one can create surprising and fresh work. As [with] live music performance, painting watercolor is the art of fleeting moments. I like what John Singer Sargent said about watercolor, 'Make the best of an emergency."

Much of Zhang's artwork is an emotional





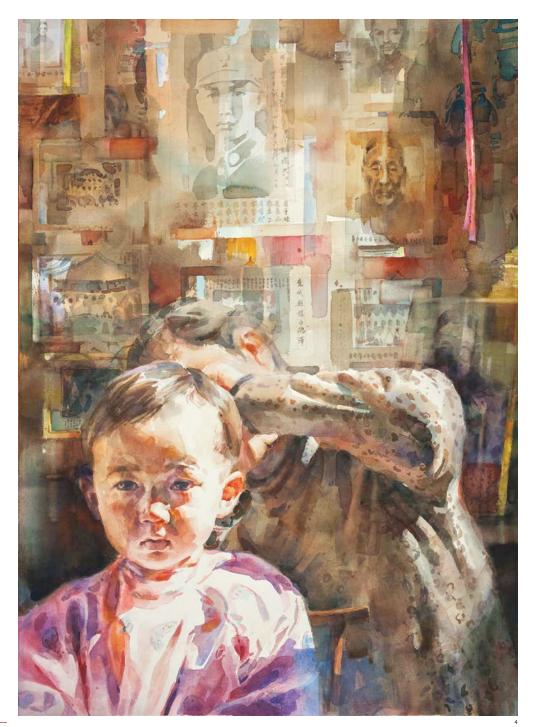


- Stephen Zhang at work.
- 2 Hello, watercolor on paper, 34 x 46"
- Forest, watercolor on paper, 51½ x 68½"









Washougal, watercolor on paper, 48 x 48"

on paper, 40 x 28"

reaction to what happens in the world, and it's also his goal to discover what's hidden beneath the surface. "Connecting all my works are honesty and the depth of feeling," explains the artist, whose paintings start with constant observation. He adds, "I always a have a camera, or a phone, with me to capture the moments that I feel important. I make small on-site sketches sometimes, not to capture the appearances, but to memorialize the essences and my feelings at that moment. Back in the studio, I spend time to develop concepts, sketch ideas and work out compositions. Once the paints are on paper, the painting starts to take on its own course. I spend almost half of the time thinking about the next moves. Sometimes, it takes multiple tries for me to finish a painting."

On his canvases, Zhang often captures nature and the human form, including his Forest Symphony series and his Reflect series featuring old men that act as mirrors to life experiences, wisdom, strength, humility, resilience and compassion.

The three paintings Forest, Washougal and Empty Mountain are part of the Forest Symphony series, which reflects the artist's notion that "the chaos and randomness in nature create a symphonic energy." The tree trunks, branches and leaves act as notes and rhythmic and tonal patterns in music compositions.

"Nature has meditative effects on people and generates strong, yet varied emotions. To me, viewing paintings of nature should be the same as listening to a symphony," says Zhang. "As a 'composer,' I want the audience to experience emotions through movement, contradictions and flow. I want to weave multiple elements-slow and fast, light and heavy, quiet and loud-into a dynamic composition."

Outside his Reflect series, Zhang does figurative works of families and children. His intention with Hello was to "portray the humanity of the siblingsthe innocence, the warmth, the shifting sense of shyness and anticipation." His work Haircut is based on the Chinese tradition where hair is viewed as a symbol of family lineage. "Cutting hair in front of the wall full of photos of ancestors created an interesting juxtaposition," says Zhang. "While the child is growing up surrounded by rich heritage, she also brings new potentials and possibilities."

Zhang's artwork has been accepted and awarded in juried exhibitions of organizations such as the American Watercolor Society, Transparent Watercolor Society of America, the Portrait Society of America and the Chinese National Art Exhibition. His work has shown in the United States, China and Japan. He has resided in Texas since 1989.

Zhang was the Grand Prize Winner of International Artist magazine's Challenge No. 100, Landscapes.





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MARYBETH KARAUS & DAVID MUELLER

Timing is everything

incinnati-based couple MaryBeth Karaus and David Mueller celebrate their love for painting and their love for each other in Timing is Everything, a twoartist show at Eisele Gallery of Fine Art.

Both Karaus and Mueller have professional training-Mueller is a graduate of the American Academy of Art in Chicago and Karaus graduated from the University of Cincinnati College of Design, Architecture, Art, and Planningbut both believe there is more to art than can be learned in a classroom.

Karaus grew up the daughter of an artist, and her childhood ingrained in her an intrinsic appreciation for art.

"You must possess a very high level of sheer willpower, patience and perseverance," Mueller says of being an artist. "This is absolutely necessary to weather the swirling thermal winds that sweep an artist along. You are alternately elevated to places of great euphoria and beauty and in one instant can be brought to



- 1 MaryBeth Karaus, Oh Honey, oil, 60 x 40"
- 2 David Mueller, Nurturer, oil, 48 x 20"
- 3 MaryBeth Karaus, Cloisonne and Roses, oil, 30 x 30"
- David Mueller, Flower Girls, oil, 48 x 60"



very low places of sustained struggle. This applies to the making of a painting and to the making of a career in art."

Karaus and Mueller have each been caught by those winds, and their careers in art are what brought them together as a couple. Karaus took a class on classical drawing and painting from Mueller, and their relationship grew into something more.

In Timing is Everything, Karaus and Mueller confront the ups and downs of all that makes up a life. Mueller's battle with cancer, the loss of Karaus' parents and the joys of finding a partner.

"David and I are both motivated by capturing and sharing the simple beauty around us," Karaus says. "A painting can be an oasis of peace and give nourishment to the soul in an otherwise tumultuous chaotic world."

Timing is Everything opens at Eisele Gallery of Fine Art on September 8 with a reception from 5 to 8 p.m. and it will remain on view through October 7. ●

Diverse trio

From mesmerizing and haunting landscapes to fantastical creatures to alien-like sculptures of humanoid figures, Haven Gallery in Northport, New York, will be presenting three solo shows, each of which will transport viewers to mystical and, at times, jarring new worlds. The artists presenting new work will be painters Brian Mashburn and Matt Dangler, and sculptor Scott Radke.

Mashburn will be showing a number of his new landscapes, which he has described in the past as being hopeful and inspiring, even as casual observers might immediately think of the post-apocalypse as dead trees dot landscapes of misty mountains that rip jaggedly from the horizon. "My paintings often reference the myriad ways that humans influence the natural world as well as the impact nature has on us—our culture and economy," he says. "I am interested in this interaction and the various attitudes and entitlements that accompany it."

The title of Mashburn's show is

Overburden—a reference to the stripping of the earth in open-pit mining and the practice of mountaintop removal in search of coal, gold and other materials—and one of the pieces he will be presenting is Shade Tree, a peaceful scene of a dog in a green foreground as distant peaks loom menacing behind fog. "Shade Tree was inspired by time in my backyard watching birds. In between sightings I notice a lot of things I usually overlook, namely the shapes of different grasses, leaves, weeds and the play of light









across them," he says. "There is a meditative and bucolic quality here, although when not in this sort of intentionally observant state it is at best mundane."

Dangler will be presenting his work in an exhibition titled The Hidden Ones, which will contains images of furry caterpillars, bizarre breeds of seahorses and madeup creatures assembled with gooev and gelatinous spores, leathery skin with gills and ovoid-shaped bodies with wheels for feet. His creations come from a place of healing and love, "For most of my life I have dealt with anxiety and depression, which has influenced the art I've created...using the art as an escape, or a search for a way through my demons. Often the search has led me to spirituality and darker recesses of my psyche," Dangler says. "As my life story has unfolded, however, I've managed to work out most inner conflicts and align my external self into a healthier and enjoyable environment. Much thanks to my amazing wife, family and friends, this show marks the first collection of artwork where I've drawn from an inner well of love, opposed to a coping mechanism from pain. That's very important to me, but also has influenced the aesthetics of the art, subject matter and color schemes. It's also tapped into everything that I can offer and experience, opposed to bits and pieces of focused research."

Dangler adds that he is heavily influenced by the Dutch Flemish artists of the 15th and 16th centuries. "Especially toward their jewel-like glazing techniques and microscopic details. I've always had a fascination with details and the laborious

layering process of glazing that offers a delicate balance of sensibilities," he says. "This has influenced the artwork in the show a great deal, in my own attempt to find a transcendental aesthetic that weaves seamlessly with the subject matter being presented. In conclusion, I believe this series is my most accomplished to date—and the closest harmony to who I am."

In Home at Last, Radke will be offering his three-dimensional creations, made from a variety of materials including burlap, wood, wire, foil, acrylic paints and Magic Sculpt, an epoxy sculpting medium. His figures have round human faces, though they have many fantasy elements such as wings, deer antlers, tails and animal paws. Home at Last, named after the exhibition, features three figures that can be arranged in any order, each with spiraling shell-like hats and black cloaks. Their faces, moonlike and pale, look peaceful but due to their askew features and blank expressions create a sense of tension and dread that transports viewers directly into Radke's fantastic worlds.

All three exhibitions will be on view through September 10. ●



- Matt Dangler, The Dreamer, oil on panel, 5 x 3"
- 2 Scott Radke, Vestige (detail), Magic Sculpt, burlap, wire, foil and acrylic paints, 42 x 13 x 7"
- 3 Scott Radke, Crescent Moon, Magic Sculpt, burlap, wire, foil and acrylic paints, 5 x 5 x 11"
- 4 Matt Dangler, Shiftypillar, oil on panel, 5 x 5"
- 5 Brian Mashburn, Shade Tree, oil on canvas, 10 x 10"

Technically skilled





From September 16 through October 1, Arcadia Contemporary hosts the Art Renewal Center's Masters Exhibition. The center, which aims to promote visual arts training and provide a forum for artistic dialogue, connects artists through its salon to help advance their art and art careers.

In The Girl with the Flower Crown. Amanda Greive aims to expose emotions embedded in the human condition and confront gender-based stereotypes. "The floral element of each painting symbolically draws attention to femininity as a source of possible societal, emotional and personal conflict for the figures portrayed," Greive explains, "but it also takes into consideration the symbolic duality of flowers as fragile, beautiful and sexual and yet also strong, persistent and adaptable."

Zoey Frank will show two paintings of kitchen interiors with figures. "The kitchens are narrow and cramped, strictly functional. I like the aesthetics of spaces that are gradually composed over timespaces that come to look the way they do because we interact with them on a daily





basis," Frank says. She sees kitchens as places of intimacy, where "real" life occurs.

21 Hats is the 15th in a series of hat paintings by **Steven J. Levin.** "I like the whimsical aspect of the subject, the challenge of inventing an interesting and compelling design using a very ordinary object," Levin says. Though a hat is universally recognizable, it stands out from the usual still life subjects of fruit and flowers.

"As one of our main goals is to further the realist art movement and help talented artists with strong technical skills thrive, we have been thrilled to be able to work with a prestigious gallery such as Arcadia to connect these artists, through the ARC Salon, to a venue that will help them further their artistic careers," says Kara Ross, COO of the Art Renewal Center. "I am personally very excited to see what new works this impressive group of selected artists are creating for this exhibition and sale. I am sure they will be spectacular!"

- Daniel Bilmes, Caught in the Current, oil on canvas, 36 x 72"
- Amanda Greive, The Girl with the Flower Crown, oil on canvas, 48 x 18"
- Steven J. Levin, 21 Hats, oil on canvas, 36 x 42"
- 4
 David Gluck, Dusk, oil on canvas, 20 x 20"

Out to sea

In 1962, at a dinner to celebrate the America's Cup, President John F. Kennedy gave a heartfelt tribute to our yearning for the sea: "I really don't know why it is that all of us are so committed to the sea, except I think it's because in addition to the fact that the sea changes, and the light changes, and ships change, it's because we all came from the sea. And it is an interesting biological fact that all of us have in our veins the exact same percentage of salt in our blood that exists in the ocean, and, therefore, we have salt in our blood, in our sweat, in our tears. We are tied to the ocean. And when we go back to the sea-whether it is to sail or to watch itwe are going back from whence we came."

They are words that Laura Cooper, Richard Loud, Sergio Roffo and David Bareford would find fitting for their new group exhibition, titled Salt Air, opening September 9 at the Gallery at Tree's Place in Orleans, Massachusetts.

"To me, the title Salt Air brings memories of sailing on a beautiful warm summer day. For my work, I get my inspiration from the time I spend on the water and try to create it on my canvas," Cooper says. "Being around water is part of my life. I am my happiest when I am either near it or trying to paint it at my easel. I am most comfortable painting



maritime scenes."

In her piece Crossing Tacks, New York Fifties, Long Island Sound 1920, she paints two boats, their sails making a V shape as they zigzag away from each other. "Crossing Tacks evolved very slowly. At first, I had one boat in the painting, but it looked a little desolate," she says. "Once the second boat was added, the painting seemed to take a life of its own."







"Salt Air is a celebration of maritime art, presented by four resident Tree's artists. Each of these artists are masters of maritime. They bring their own unique vision and interpretations of the genre—from period pieces to famous races—this exhibition is sure to please fans of sea and sail."

-Mike Donovan, owner, The Gallery at Tree's Place

Bareford will be bringing White Schooner, showing a two-masted sailboat calmly bobbing on blue water as a lighter blue sky stretches over it. "I've always painted subjects that appeal to me. The White Schooner is a good example. First of all, schooners have a charm about their design that always catches my attention. This one was in the harbor at Vineyard Haven on Martha's Vineyard. I was on a painting trip there with a friend and we had trailered his boat on the trip so we could get out on the water. I was actually taken with the black boat on the left. I thought the juxtaposition between the two made a compelling image," he says. "I think there's a charm to older wooden boats that's missing in boats of the modern era. The other thing that captivated me and made me want to paint this was the sky. The clouds were glowing with light against a vale of infinite blue. Every sky is different and every sky is a challenge. It's such a great moment when you are able to capture the essence of what you meant to communicate."

In Setting the Storm Trysail, Gloucestermen 1920, Study, Loud turned his attention from the ocean itself to the deck of a boat in a growing storm. "Browsing through some very old *Rudder* magazines I came across two photos of deck scenes on fishing schooners. Both were under stormy conditions. Using my own photos of the deck of the fishing schooner 'Dunton' at Mystic Seaport, I was able to compose this exciting—if not scary—scene," the painter says. "I always admired the toughness and bravery of these fishermen and their magnificent schooners."

Loud was drawn to the ocean at an early age, and still finds it mesmerizing.

"Having sailed large and small craft since I was 10 years old and having a father who was a yacht designer and builder, I find peace and joy in marine painting as well as sailing my current boat, which is a 36-foot Alden Yawl," Loud says. "I have painted landscapes, portraits and beach scenes but I find painting yachts under sail on the open ocean to be the most challenging and satisfying of all."

The exhibition runs September 9 to 22, with a demonstration by Roffo on opening day from 1 to 3 p.m.

Laura Cooper, Clintonia, Gloucester Fishing Schooner, 1910, oil on linen. 12 x 17"

David Bareford, White Schooner, oil on canvas, 20 x 30"

3 Sergio Roffo, Anchored in Calmness, oil on linen, 11 x 14"

4 Richard Loud, Setting the Storm Trysail, Gloucestermen 1920, Study, oil on linen, 15 x 22"

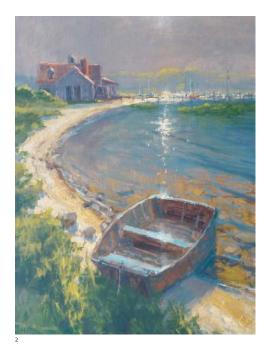
Cape Cod waterways

The bays, ponds, lakes, marshes, creeks and beaches of Cape Cod will serve as inspiration for the artists participating in the Celebrate Our Waters exhibition at Addison Art Gallery in Orleans, Massachusetts. Approximately 30 pieces will be on view in the show, with each painting being a unique interpretation of the landscape as well as the glistening

shores. Some pieces will be adorned with boats and docks, while others are of the sweeping waters as the Atlantic stretches for miles.

Sara Jane Doberstein's Low Tide Treasure is an intimate view of a sandy beach, showing the close-up granules of sand and the ridges of a seashell. "As the prevailing winds sweep along the coast, they shape the shoreline with the movement of the waves. Clusters of seashells are deposited along the beach in the swash line, which is created after a turbulent layer of water washes out when a wave breaks," she says. "No matter how often I see those gorgeous clusters of shells, shimmering wet in the sunlight, I marvel at the beauty that nature is capable of creating."







In his scene of the city of Truro, titled Fog Break, Jonathan McPhillips was inspired by a weather event often found on the outer Cape where low clouds and fog dominate humid summer mornings. "This painting

of Pamet Harbor depicts the moment when the sun breaks through and the fog begins to burn off," he says. "I was fascinated with the well-weathered dinghy in the foreground as a narrative element and a compositional counterpart to the building in the distance."

Calm Waters, by Steve Kennedy, also will be on view in the exhibition. "The inspiration for this painting was the clam of the harbor and the way the reflections turned such an interesting shade of green," Kennedy shares. "I wanted to capture working vessels at rest, a moment of peace."

In addition to these works, Celebrate
Our Waters will include paintings by
Paul Schulenburg, Marc Kundmann and
Cleber Stecei.

The show will run September 15 to 30, with special events happening the opening weekend. On Saturday, September 16 is Celebrating Our Waters en Plein Air from 8 a.m. to noon where artists will be painting for the public on the shores of Orleans. Following, from 4 to 6 p.m., is a reception for the exhibition and the paintings created during the paint out.



Cleber Stecei, Cape Reflections, oil on canvas, 20 x 24"

2 Jonathan McPhillips, Fog Break, oil, 24 x 18"

Steve Kennedy, oil on linen, 14 x 11"

Sara Jane Doberstein, Low Tide Treasure, oil on canvas, 12 x 16"

Principle Gallery

208 King Street | Alexandria, VA 22314 (703) 739-9326 | www.principlegallery.com

VALERIO D'OSPINA & GREG GANDY

Architectural forms

🖰 an Francisco and New York City are among the most recognizable metropolises in the United States. While both locales are teeming with modern skyscrapers and architecturally rich buildings, each place has its own intricacies, lighting and feel. Paintings by Greg Gandy and Valerio D'Ospina capture the energy and atmosphere of these cityscapes.

September 22 through October 17, an exhibition of their works will take place at Principle Gallery in Alexandria, Virginia. The show, which will have a reception on opening night from 6:30 to 9 p.m., features more than 30 new pieces by the artists.

Gandy's artwork will continue to highlight the Bay Area but with a new focal point in some pieces. "What makes this series a bit different though is that I have been focusing on old cars as the main subject matter," he says. "The cityscape lends itself nicely as a backdrop for me to explore the idea of older cars as portraits for a time that is fading. As the cost of living in bigger cities goes up, everything tends to get a bit nicer and these older cars are harder and harder to find. They remind me of some of the characters that I have met over the last decade of living in San Francisco that have had to move on due to the increase in rent prices."

One such example is California Mission,



which shows an antique automobile parked on a street corner filled with colorful row houses and shops. "I was drawn to this car because of its character. It has rust and dents, but is still a beauty," Gandy shares.

D'Ospina's cityscapes-often of New York City-are autobiographical in nature, as they connect to his memories of living in these bustling areas. "Many of my street

views are painted from memory, which is probably why there are rarely ever figures present," he says. "In this sense, memories could be compared to dreams. In dreams, figures are vague-you don't know who they are or what they look likeyou just remember the abstract elements; conversations, the emotions and the feelings you had in that moment."

The locations, he explains, are familiar yet hardly recognizable as the exact details are omitted, and could be completely anonymous save for the title such as with Cab Ride in Manhattan.

This exhibition also marks the first time paintings from D'Ospina's new reinterpreted masterpiece series, Blurred Icons, will be on view in the United States.



Greg Gandy, California Mission, oil on panel, 12 x 16"

Valerio D'Ospina, Cab Ride in Manhattan, oil on panel, 24 x 48"

Importance of details





nspiration can strike anywhere for artist Susan Frech-Sims. It can come from people she passes on a street corner, buildings with dramatic shadows, or how light filters through trees or hits water. When it sweeps through, she will take out her camera and snap photos whenever she can and wherever she travels. Her oeuvre itself she describes as eclectic because it is varied in subject matter and medium.

"The more I work with different mediums and subjects, [the more] I feel my overall work has improved. And it keeps the work fresh and exciting for me," explains the Oklahoma-based artist, "But detail is vital to me and that is carried out through each piece I do."

Among her works is Cool Water, an oil painting that was inspired by an area 10 minutes outside of her town known as Wolf Creek. "Oklahoma gets hot and I always loved the Marty Robbins song Cool Waters," she says. "I first chalked in a rough drawing on the stained canvas and then I mostly used a palette knife for the trees and water, then used a mop brush on the water. Lastly. I added the white river

foam with palette knives and brushes."

Her painting Rainy Day is a fictitious scene derived from five reference photos that she combined. Again, she used palette knives and a mop brush to create the wet look. The painting also has a muted color palette except for the lights and their reflections, the bus and the umbrella.

While Frech-Sims takes photographs of her subjects, she aims for the paintings to be more than an exact replication. "Many

- Cool Water, oil. 30 x 40"
- Artist Susan Frech-Sims.
- Rainy Day, oil, 40 x 30"

of my paintings are, for the most part, realistic: but I also like to do what I call illustrative realism, where the overall effect is more stylized and made up," she says, adding that over the years her brushstrokes have become more relaxed

Frech-Sims was the Third Prize Winner of International Artist magazine's Challenge No. 100, Landscapes.







P-1976-3110, acrylic, 18 x 12"

Witold-K

In 2007 Sotheby's honored Witold-K with a one-man show in Amsterdam, making him the first American ever to do so.

Born in 1932 in Poland, Witold-K has attracted the attention of artists, writers, composers, film directors and actors from around the world. For five years he lived in Paris, France, where he had his portrait painted by Picasso and a poem written by Jacques Prévert in his honor.

In 1959, he was selected as the architectural designer and muralist of the Oświęcim Cultural Center in (Auschwitz). The mural, completed in 1961, stretches across the ceiling (3,672

square feet) and is considered to be one of the largest frescoes in all of Europe. He became a political dissident of the Communist regime by smuggling literary works out of Poland, and in 1979 settled in Denver, where in 1981 he established his studio Arté Gallery.

Witold-K's work spans more than 60 years and brings a new perspective to living. From his early works featuring little people you get a sense of passive observance of anonymous bodies, like looking through the windows of a dollhouse in which you are a participant thrust into a state of disassociation. In

his later works, featuring black holes that focus your attention at the pure silence and emptiness of the other side, you want to reach into the painting with only your heartbeat as an anchor.

"On the day you understand your loneliness, you will respond to my painting," says Witold-K.

Want to See More?

Arté Gallery 329 Detroit Street | Denver, CO 80206 www.witoldk.com







Deliberation, bronze, 45 x 29 x 27"

Bart Walter

66 \top love my job and the opportunities it presents to learn and grow in new directions. I feel truly alive in wild places, spending long periods of time with animals," says sculptor Bart Walter. "Whether it is sculpting big cats and gorillas in Africa, mustangs and pronghorn in the American West, or chickadees on icicles in my own backyard, interpreting nature never ceases to amaze me....[S]culpting from life over prolonged time burns the image into my mind and hands; it creates a whole body memory of the experience."

Over the years, Walter has developed a dynamic style of sculpting clay, which captures the essence of his subjects while leaving out superfluous details. Walter's

sculptures are an announcement of the power and subtlety of nature itselfbrimming with the fullest intensity of life. In his sculptures, there is a happy union of biology and art, a meshing of the intricacies of behaviors and anatomy with the subtleties of balance in mass, form and expression.

"I have chosen to share what inspires me through the creation of art," he says. "I hope my empathy for the other creatures we share this planet with is apparent in images I capture with eyes and hands. My fervent wish is to inspire people to look again-with renewed appreciation-and ponder just how amazing these creatures are. Only when people think of the 'others' we share the planet with as worthy of deep respect will good stewardship of the planet ensue."

Walter's artwork will be on view in Birds in Art at Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin, from September 9 through November 26, and at Western Visions at the National Museum of Wildlife Art in Jackson, Wyoming, from September 8 through October 8.

Want to See More?

(410) 840-0972 | www.bartwalter.com Represented by Astoria Fine Art 35 E. Deloney Avenue | Jackson, WY 83001 (307) 733-4016 | www.astoriafineart.com







Carrie Pearce

Painting in an imaginary realistic style, Carrie Pearce tells a story in each of her compositions. "I guess you could say I am a 'story painter of half-truths," she says, adding the aim is to create an image that has never been seen before. "I enjoy digging stories out of my brain and creating a new world on the plane of two-dimensional panel."

Her canvases are filled with animals, people, still lifes and more, which are meant to "entertain you and convey events real or imagined through images, improvisations and embellishment."

In Trouble With Bubbles, Pearce paints a young girl, with her feet seemingly floating off the ground and her head sprouting with pink bubbles. Pearce writes, "Bubbling with joy, she was uplifted beyond belief. Blowing her mind, she landed...eventually...33 miles west of normal."

In another work, Plethora, she paints a portrait of a girl with a stuffed rabbit on her lap and her own set of rabbit ears. Behind her is a sea of rabbits and with her left hand she holds onto a paw. "Patsy was her favorite. They were going to tear her from limb to limb," the artist writes of the work. "Equipped, with accessories, she entered the backyard operation that was horribly out of control. She hypnotized the others, and arranged them by color. One reached out and offered his paw for luck."

Pearce's artwork has been featured both nationally and internationally, and she is a Living Artist with the Art Renewal Center.

Want to See More?

(309) 231-4378 www.carriepearce.com

Clockwise from top:
Horsefeathers, oil, 40 x 30"
Plethora, oil, 24 x 15"
Trouble With Bubbles, oil, 24 x 15"





Calling In The Dream



Discovery

Kujat

Kujat's wonderful, whimsical bronze sculptures are celebrated worldwide. She is inspired by the mystical realms of goddesses, fairies, angels and mermaids. Her elegant, timeless figures bring joy and delight to her audiences. She is an environmentalist at heart and her pieces evoke a deep sense of connection to Mother Nature. She was born in Canada and spent endless hours roaming the pristine beaches and magical mountain sides. She began sculpting in clay, and after finishing a BA (Hons) in communications, culture and society, she embarked on a new adventure delving into her MFA in San Miguel de Allende, Mexico.

There she fell in love with the process

of sculpting in wax, similar to the Etruscans of ancient times. Her wonderful professor taught her to have the pieces speak to her and evolve organically from the cosmos. This was the key to Kuiat's destiny as her talent unfolded from there as a successful sculptor. She is now entering her third decade of sculpting and continues to be inspired by the endless beauty of the natural world. Her powerful, evocative, uplifting creations grace private homes, corporate collections, sanctuaries and hospitals internationally.

Nature is her paradise. Her latest body of work honors all the flowers that miraculously bloom and create havens for

the fairies. She often incorporates fallen branches from special trees into many of the sculptures and loves working with clients on commission pieces that are tailored to their environment. Her next body of work will be unveiled at Corazon Contemporary in Santa Fe, New Mexico, on September 30, sharing her efforts to raise awareness for bee sanctuaries.

Want to See More?

Represented by Corazon Contemporary 520 Canyon Road | Santa Fe, NM 87501 (505) 983-3703 contact@corazoncontemporary.com www.corazoncontemporary.com







Beyond the Foggy Path, oil on canvas, 36 x 30"

Laura Paray

The ever-changing light effects of nature touch all aspects of Laura Paray's art-from dramatic sunlight cascading through a landscape to the soft subtleties of a foggy Maine morning. With every oil painting, Paray translates her impression of nature's light onto her canvas. Her "Prismatic Palette"first conceived by noted artist Frank V. DuMond-focuses on controlling color and value shifts. Paray is driven by DuMond's credo: "Silently glowing over this whole landscape is a rainbow. You must learn to see it. It is there always."

Paray's passion for painting began in her youth and has continued through the years. She says, "For me, it is a preferred form of communication, where emotions and feeling can be more easily conveyed."

Locales such as Italy, France, Napa Valley and Maine have been sources of inspiration; although, she can just as easily be inspired by beautiful scenes outside her New Jersey studio and the tri-state area. Working from plein air sketches is a must. "The feeling of the day, as well as the colors and values, is an essential part of every painting," she explains.



Foggy Surf, oil on canvas, 16 x 20"

Paray later transforms her original impression onto a larger size canvas where she works out the composition and possibly reconfigures the landscape to suit the needs of a collector. Paray has won awards for her landscapes and still lifes, has been commissioned for portraits and her artwork can be found in private collections around the country.

Want to See More?

www.lauraparay.com



/lauraparayfineart



@parayfineart





Noah Desmond at his studio in Santa Fe, New Mexico.



Tempest, oil, 48 x 48'



Celtic Gaze, oil, 48 x 48"

Noah Desmond

orking in an impressionistic style that leans toward abstraction, Noah Desmond weaves bold colors and movement into his landscape paintings. The works, composed with brushes and a palette knife, are energetic and highlight the artist's technique as layers of paint seamlessly blend into his own vision of the world.

"My process is very organic and open. I build up areas of my painting, destroying then build them back up again," he says. "This goes on for

several sessions. What I want is the history and residue of mark making to come to a conclusion I cannot possibly premeditate. I keep pushing the stuff around until I get a signal from the painting that that is the direction it wants to go."

Desmond treats each painting as a new experience, with the goal of surprising and showing the viewer a fresh take on the landscape. "One of my favorite quotes is by the great Milwaukee painter Joseph Friebert: 'You breathe into the painting,

and it breathes back," says the Santa Fe, New Mexico-based artist, "In the best of moments you create a dialogue and stay engaged with the painting until it tells you to go away. That's the dream, of course, but if anyone needs to live in dreams, I suspect it's the artist."

Want to See More?

Noah Desmond Fine Art 6161/2 B Canyon Road | Santa Fe, NM 87501 (970) 250-5536 | noahdesmond38@yahoo.com



No. 13, oil on canvas, 53 x 62'



Toro Bravo No. 41, oil on canvas, 44 x 48



November, oil on canvas, 78 x 67

Joseph Adolphe

66 In general, my goal is similar to that of the symbolist poets: that through a process of compression and distillation, of making simple formal relationships between form and color be charged with as much feeling and meaning as possible," says artist Joseph Adolphe.

On September 9 Sirona Fine Art, in Hallandale Beach, Florida, will proudly present a selection of works by Adolphe.

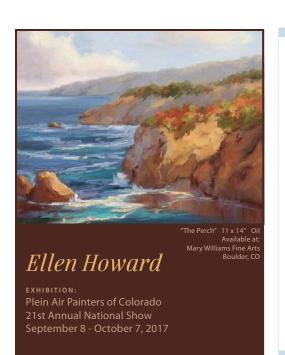
In 1992 the Canadian-born artist entered the School of Visual Arts in New York and has seen his work represented continuously over the past 20 years in private galleries and corporate collections. Whether portraying large florals, muscular bulls or the human form, Adolphe's works bristle with the energy of his fluidly applied brushstrokes and occasionally uncontained streaks of pigment.

"I cannot honestly say how a painting works other than to describe the process as honestly as I can. Many of my pictures represent a subject that is only an image of which I have no understanding of what the metaphor might be. It is just an image," Adolphe says. "Over time, as I work on the painting, the subject starts to take on different meanings for me and new ideas start to emerge, which propel me to another version of the subject. Before I know it, I have several pieces on

the go and a new series of work emerges. All my paintings, whatever the subject matter, have at their core the same content. I'm always trying to capture, in paint, energy, enthusiasm and an ardent sense of hope. These characteristics embody the essence of those people who I have come to admire and try to emulate."

Want to See More? Represented by Sirona Fine Art 600 Silks Run #1240

Hallandale Beach, FL 33009 (954) 454-9494 | info@sironafineart.com



Jennifer Riefenberg Fine Art



"Morning Enters," 8 x 10" Oil

Mary Williams Fine Arts - Boulder, CO Framed Image - Denver, CO

www.artofsunshine.com | 303-250-2015

Maryann McGraw PSNM, CPP, PAPNM

ellenhowardart.com



"Rio Jemez on the Valles Caldera"

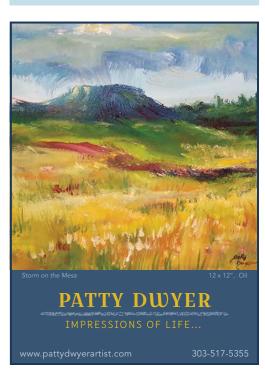
2 x 16 Past

ellenhowardart@gmail.com

To be featured in the Plein Air Artists of Colorado Show at Mary Williams Fine Art in Boulder, Colorado.

 $\begin{array}{c} \textbf{September 8} \text{ through } \textbf{October 7, 2017} \\ \textbf{Opening Reception September 8 from 5 - 8 p.m.} \end{array}$

M4artist@hotmail.com





PLEIN AIR ARTISTS COLORADO'S 21ST NATIONAL JURIED FINE ART **EXHIBITION AND SALE**

Enchanted by the Land

The annual Plein Air Artists Colorado exhibition highlights the various land formations found across the country.

T n the early 1990s a group of landscape 🗘 artists at the Art Students League of Denver started painting together in plein air on a regular basis. They exhibited their work in museums, art centers and galleries throughout Colorado and around the states. And in 2005 two plein air organizations in the state joined together to become the Plein Air Artists Colorado. This combined effort was a benefit to all artists who wanted to participate, with their work continuing to be shown in a national event and providing unique opportunities to the members.

For the past 20 years, the National Juried Fine Art Exhibition and Sale has taken place, showcasing the talents of the members. Each year artists enter into the exhibition and have their work reviewed by a jury committee of international artists. This year's show will include selected work by 108 artists, and takes place at Mary Williams Fine Arts in Boulder, Colorado, from September 8 through October 7.

"I have hosted the Plein Air Artists Colorado for three consecutive years," says gallery owner Mary Williams. "It has been a distinct pleasure to have this group in my gallery, and I consider it a career compliment that they selected me to be their host. What a fine group of artists."

The artwork in this year's show highlights the diversity of the landscape-from the Western plateaus to the crashing waves along an ocean shore. Patty Dwyer's Storm on the Mesa is a painting filled with movement and color that depicts rainclouds in the distance over a mesa. Maryann McGraw presents another mountain work with the New Mexico scene Rio Jemez on the Valles Caldera. The choppy waves of the sea seen from above as they clip against cliffs are the focus of The Perch by Ellen Howard. Light filters through a forest of aspen trees with crisp fall leaves in Jennifer







- Mary Williams Fine Arts in Boulder will host the national exhibition for Plein Air Artists Colorado.
- Maryann McGraw, Rio Jemez on the Valles Caldera, pastel, 12 x 16"
- Ellen Howard, The Perch, oil, 11 x 14"
- Jennifer Riefenberg Aspen Impressions -Autumn II, oil, 14 x 11"
- Patty Dwyer, Storm on the Mesa, oil, 12 x 12"





Riefenberg's Aspen Impressions - Autumn II.

On opening night, from 5 to 8 p.m., the gallery will host a reception for the show. There also will be an award ceremony where approximately \$20,000 in prizes will be awarded. Selecting this year's winners will be Master Signature member Albert Handell. A complete catalog of the works in the show is available online on both the Plein Air Arists Colorado website and on the Mary Williams Fine Arts website.

LOOK FOR VIDEOS



ARTISTS IN THIS ISSUE

Adolphe, Joseph	140
Bareford, David	128
Bilmes, Daniel	126
Brainard, Bruce	108
Cave, Nick	36
Clark, Ashley Anne	114
Cooper, Laura	128
Currier, Erin	102
Dangler, Matt	124
Darsney, Thomas	100
Desmond, Noah	139

Doberstein, Sara Jane	131
D'Ospina, Valerio	132
Forman, Zaria 🔼	56
Frech-Sims, Susan	133
Gandy, Greg	132
Gleiter, Ulrich 🔼	110
Gluck, David	127
Greive, Amanda	126
Hanson, Erin	106
Kahn, Wolf	98
Karaus, MaryBeth	122

Kennedy, Steve	131
Khare, Adonna	34
Kote, Josef	104
Kujat	137
Levin, Steven J.	126
Loud, Richard	129
Mashburn, Brian	125
McPhillips, Jonathan	131
Mueller, David	122
Nelson, Kenton 🔼	50
Paray, Laura	138

Pearce, Carrie	136
Radke, Scott	124
Roffo, Sergio	128
Sandberg, Erik Mark	34
Santiago, David	116
Sherman, Cindy	32
Stecei, Cleber	130
Valero, Armando	112
Walter, Bart	135
Witold-K	134
Zhang, Stephen 🔼	118

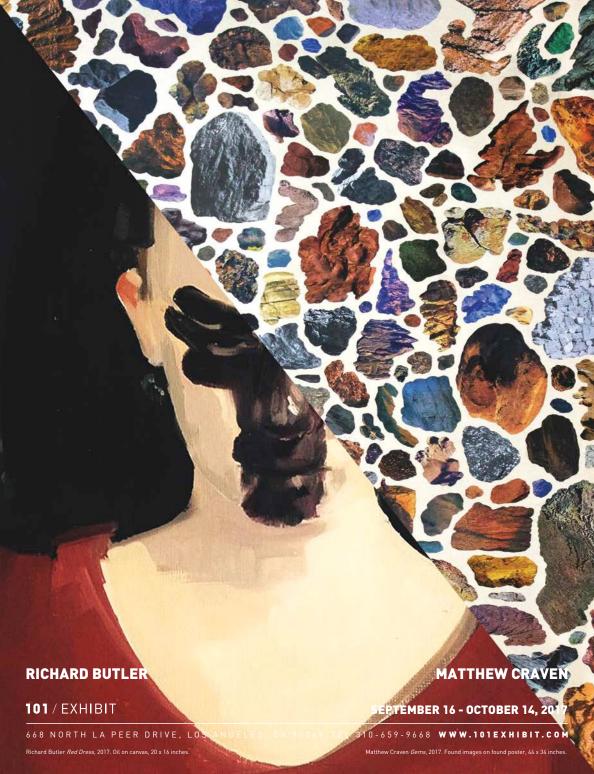
IN THIS ISSUE

ADVERTISERS IN THIS ISSUE

Aiken, Bruce / Flagstaff, AZ Alexander Volkov Fine Art / Frenchtown, NJ Allison, David R. / Alexandria, VA Allison, David R. / Alexandria, VA Allison, David R. / Alexandria, VA American Impressionist Society, Inc. / Omaha, NE 12 Arcadia Contemporary / Culver City, CA Cover 2, 1 Asaph Waters Editions / Eikland, PA 75 Aukon, Larisa / Scottsdale, AZ Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 99 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18 Gallery 1261 / Derver, CO 10-11	101/EXHIBIT / Miami, FL	Cover 3
Allison, David R. / Alexandria, VA 76 American Impressionist Society, Inc. / Omaha, NE 12 Arcadia Contemporary / Culver City, CA Cover 2, 1 Asaph Waters Editions / Elkland, PA 75 Aukon, Larisa / Scottsdale, AZ 37 Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Aiken, Bruce / Flagstaff, AZ	39
American Impressionist Society, Inc. / Omaha, NE 12 Arcadia Contemporary / Culver City, CA Cover 2, 1 Asaph Waters Editions / Elkland, PA 75 Aukon, Larisa / Scottsdale, AZ 37 Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Alexander Volkov Fine Art / Frenchtown, NJ	8
Arcadia Contemporary / Culver City, CA Cover 2, 1 Asaph Waters Editions / Eikland, PA 75 Aukon, Larisa / Scottsdale, AZ 37 Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Allison, David R. / Alexandria, VA	76
Asaph Waters Editions / Eikland, PA 75 Aukon, Larisa / Scottsdale, AZ 37 Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Hennico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Pattry / Littleton, CO 141 Emiliya Lane Fine Art / Seattie, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	American Impressionist Society, Inc. / Omaha,	, NE 12
Aukon, Larisa / Scottsdale, AZ 37 Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Hennico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Pattry / Littleton, CO 141 Emiliya Lane Fine Art / Seattie, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Arcadia Contemporary / Culver City, CA	Cover 2, 1
Balmert, Nancy / Seabrook, TX 71 Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Asaph Waters Editions / Elkland, PA	75
Berg, Katrina / Midway, UT 70 Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Hennico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Pattry / Littleton, CO 141 Emiliya Lane Fine Art / Seattie, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Aukon, Larisa / Scottsdale, AZ	37
Brown, Roger Dale / Franklin, TN 16 Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Balmert, Nancy / Seabrook, TX	71
Charleston Gallery Association / Charleston, SC 89 Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Berg, Katrina / Midway, UT	70
Chuck Larivey Fine Art / Henrico, VA 20 Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Brown, Roger Dale / Franklin, TN	16
Cole Gallery / Edmonds, WA 96 Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Charleston Gallery Association / Charleston, SC	89
Corazon Contemporary / Santa Fe, NM 36 Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Chuck Larivey Fine Art / Henrico, VA	20
Cynthia Rosen Fine Art / Dorset, VT 69 Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Cole Gallery / Edmonds, WA	96
Desmond, Noah / Santa Fe, NM 24 Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Corazon Contemporary / Santa Fe, NM	36
Dwyer, Patty / Littleton, CO 141 Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Cynthia Rosen Fine Art / Dorset, VT	69
Emiliya Lane Fine Art / Seattle, WA 96 Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Desmond, Noah / Santa Fe, NM	24
Evelyn Dunphy Studio / West Bath, ME 35 Fracchia, Barbara / Kensington, CA 18	Dwyer, Patty / Littleton, CO	141
Fracchia, Barbara / Kensington, CA 18	Emiliya Lane Fine Art / Seattle, WA	96
	Evelyn Dunphy Studio / West Bath, ME	35
Gallery 1261 / Denver, CO 10-11	Fracchia, Barbara / Kensington, CA	18
	Gallery 1261 / Denver, CO	10-11

Gallery 31 Fine Art / Orleans, MA	27
George Billis Gallery / New York, NY	6-7
Gerald Peters Gallery / Santa Fe, NM	9
Harkness, Anne / Mooresville, NC	88
Hawkes Fine Art / West Kelowna, BC	69
Howard, Ellen / San Mateo, CA	141
J Watson Fine Art / Valencia, CA	95
Karaus, MaryBeth / Cincinnati, OH	22
Knepper, Dan / Jackson Center, OH	87
Kote, Josef / Great Neck, NY	29
Laguna Plein Air Painters Association / Laguna Bea	ich, CA 28
Lotton Gallery / Chicago, IL	5
McAllister, Deborah / Lakewood, CO	76
McGraw, Maryann / Placitas, NM	141
Meibohm Fine Arts / East Aurora, NY	77
Michele Usibelli Fine Art Studio / Woodway, WA	71
Mueller, David / California, KY	22
Mueller, Ned / Renton, WA	97
National Cowboy & Western	
Heritage Museum / Oklahoma City, OK	88, 89
Ozias, Gary / Las Cruces, NM	96
Painter, Gerald / Great Falls, MT	41

Pearce, Carrie / Peoria, IL	26
Putnam Fine Art Stuio / Charlotte, TX	76
Quidley & Company Fine Art / Boston, MA	13
Rehs Contemporary Galleries, Inc. / New York, NY	Cover 4
Reinert Fine Art / Charleston, SC	23
Riefenberg, Jennifer / Castle Rock, CO	141
RJD Gallery / Bridgehampton, NY	2-3
Ruddy, Sally / Waterford, CA	75
Sandy Martin Gallery / Wolfeboro, NH	77
Siltala, Sarah / Albuquerque, NM	76
Sirona Fine Art / Hallandale Beach, FL	17
Tanner, Rose / Mill Bay, BC	41
Timothy Mulligan Fine Art / Rocklin, CA	70
Totten, Ed / McAllister, MT	81
Townsend, Kathryn / Olympia, WA	94
Tree's Place / Orleans, MA	21
Watcher, Ann / Matthews, NC	87
Weber, Jerome / New Iberia, LA	87
Wells Gallery / Kiawah Island, SC	25
West Wind Fine Art / Colorado Springs, CO	19
Westward Gallery / Denver, CO	31



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The Other (no.2):Amazonamachy 48x36 inches Oil on Canvas

ANTHONY MASTROMATTEO